The Kinematograph & Lantern Weekly.

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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
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The "Kine. Socials."

This week is unique in the number of meetings attended by various members of the trade. On Monday, the Executive Committee of the Manufacturers' Association met and discussed many important matters, which we expect to hear more of shortly, but Dame Rumour states that the price of films may be reduced to 3d. a foot. On Tuesday, at the Holborn Restaurant, the Lumière N.A. Co. gave a demonstration of their non-inflammable film, which was very largely attended by the trade, members of the L.C.C. Theatres Committee, Insurance people, fire brigade officers, showmen, and others. There was a good deal of interesting discussion between these various elements, and we quite believe that there will be a solution to the present unsettled state of affairs in some measure brought about by these discussions. It is a possibility that the Association of Manufacturers may see the advisability of coming to a working agreement with exhibitors, and that important developments may take place for the general good.

To-day, as we write, the demonstration of the fire prevention appliances is being held at the Hippodrome, and judging by the interest already evinced, a Committee such as we suggested last week, will be formed, which will represent all shades of opinion—the manufacturer, the showman, the insurance people and the public in the persons of members of the Theatres and Music Halls Committee. Such a committee should be able to draft suitable regulations for adoption by the L.C.C. for future government. Altogether this has been an exceptionally busy week, and, we trust, will lead to a better feeling, so that the New Year may be started under happier auspices.

Weekly Notes.

By "Stroller."

The following egression is just to hand:—

"The Adventures of Nick Carter," bold,
Who, "Lady Letmere's Jewellery" sold;
In the "Animated Newspaper" is told,
By "Leah, the Forsaken," now cajol'd;
A "Lover's Telegraph Code," she did unfold,
Under "Mistletoe Bough" to Nick, controll'd;
"Two Broken Hearts" sang "Memories" old,
"Lilian's Christmas Day" was bright as gold.

* * *

I see that West's Picture Co. presented the trophy at the Baby Show, held in connection with Labour Day Carnival and Sports at Wellington, New Zealand, last month.

* * *

A reader has cut the pictures from the Safety Bioscope's advertisements which have appeared during the past three months, and has made quite a view book of London sights therefrom. They certainly are a very comprehensive set of views.

* * *

The demonstration at the Holborn Restaurant of the new Lumière non-inflammable film, made many members of the trade acquainted for the first time with Mr. T. K. Grant, London manager of the Lumière N.A. Co., to whom everybody was indebted both for the lucid manner in which he dealt with the properties of the new product, dealing with every essential part in a very short space of time, and for his readiness alike to answer questions and to afford members of the trade opportunity to personally test the film.

* * *

Regarding the new film itself, it is everywhere agreed that it marks a step forward, although it may not at present be the ideal film stock for which the trade has been looking for so many years. One disadvantage, attaching to the necessary lengthy drying process, was pointed out to us by a prominent exhibitor. It will not, probably, allow of such sensational triumphs in the topical field—taking a film at Liverpool in the afternoon and exhibiting at London the same evening for instance—as we have been accustomed to.

* * *

By-the-way, a rather amusing tribute to the film's non-inflammable quality seems to be implied in the circumstance that the exhibition took place at the Holborn Restaurant. It is well-known that one of the

MOST UP-TO-DATE PROJECTING MACHINE

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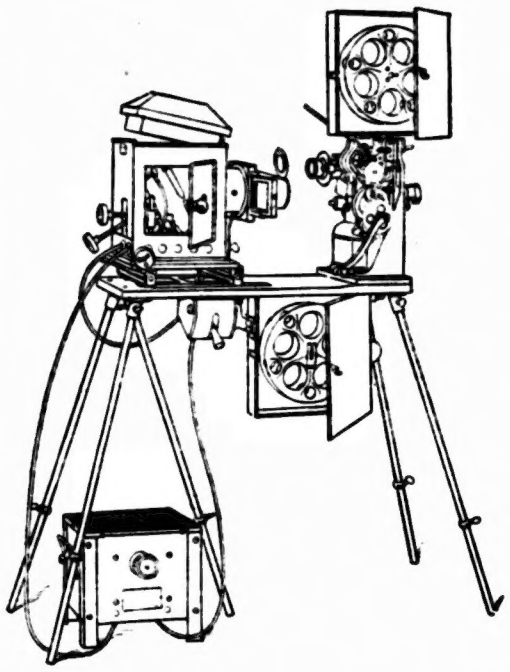


IMPROVED Take-up, Rheostat, Automatic Shutter, Revolving Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Protector, Motion Picture Lens, Metal Slide Carrier, Film Re-winder, Steel Faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shafts, Sprockets, Steel Mitre Gears.

UNDERWRITER'S MODEL.

(Type "B.") **One Pin Movement.**

Write for particulars.

EDISON FILMS

The New Stenographer.

The theatrical firm of Joy & Hope advertise for a stenographer. She is a peach, but there is a Mrs. Joy, and she is wise. This is the material from which issues a series of side-splitting situations in which the wit of Mrs. Joy quite annihilates the deceptive arts of Messrs. Joy & Hope.

No. 6395. **Code "Vendimiado."** **Approx. Length 900 feet.**

Colonial Virginia.

A graphic tracing of famous scenes and incidents connected with the founding of Jamestown and early life in Virginia. Scenes we have all pictured in our minds since school days are made real in this film.

No. 6397. **Code "Venditabo."** **Approx. Length 1000 feet.**

EDISON MANUFACTURING CO., LIMITED

Edison Works,

100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.

strongest rules of this establishment is that kinematograph exhibitions will not be allowed, presumably owing to the danger popularly supposed to attach to them. The fact that this rule has been relaxed should encourage showmen to hope for better treatment from licensing bodies when non-inflammable films become the rule.

* * *

MEMBERS of the film trade have assisted to an immense degree to augment the funds of various deserving charities, by gratuitous exhibitions at various times. Quite a number of our leading concerns assisted to make a success of an exhibition given by Mr. T. Clegg, of the Urban Co., at Slough, recently, for the benefit of the sick and poor of the parish of St. Paul's. Films were drawn from the stocks of the Urban and Kineto Cos., and Mr. Jury sent an operator, with the result that an exhibition of more than usual merit resulted in a surplus, after all expenses had been paid, of some £25.

* * *

MR. CLEGG, as those who have heard him on special occasions at Urbanora House are aware, is unrivalled in the ability to add to the interest of film subjects, by pithy comment as they are flashed on the screen, and the audience of 500 were roused to enthusiasm by the show. Perhaps the more striking compliment was paid, however, by the headmaster of a school in the neighbourhood, who stated that the picture of the Kings and Queens of England and Italy which had been shown, did more to inculate the so necessary spirit of loyalty into his charges than would a hundred lectures.

* * *

While alluding to the Urban Co., I would advise showmen to make application for a copy of the dainty little booklet just issued by the firm under the title, "The Home of Kinematography." Beautifully printed and illustrated and written in an interesting style, it forms a record of the Urban Co.'s enterprises, which no member of the trade desiring to be up-to-date can do without. The sketches of the many departments are admirably presented and the impressionistic glimpses of the dark room, with their rows of red lamps, are both curious and instructive.

* * *

MR. ALAN WILLIAMSON had an amusing story to tell me this week of a certain showman whose picture for some reason beyond his comprehension persisted in "jumping" and "wobbling" on the screen. After setting out his trouble and requesting a diagnosis, he remarked that he had thought of arranging a *net* round the screen and asked advice on the suggestion! What purpose the net was to serve, unless to make it impossible for the naughty picture to jump, by confining it rigidly to one place by pressure on its edges, I cannot say. Let us hope the showman was a humorist!

* * *

Mr. J. BROOKE WILKINSON, Secretary of the Kinematograph Manufacturers' Association, has prepared a statement of the various efforts made by that body to secure the safety of living picture exhibitions, under the title of "The Safety of the Public: Prevention of Fires." In view of the attempts which are being made to saddle the showmen with a "safety device" which seems likely to flood his apparatus with water at intervals, it is eminently desirable that every member of the trade should be acquainted with the facts set out in this booklet.

* * *

THE Kinematograph Manufacturers' Association, on the suggestion of the L.C.C., tried on a number of occasions to inspect the Barrasford device before the Theatres and Music Halls Committee received a report on the apparatus. They were unsuccessful, with the result that the Committee recommended that the device should be made compulsory, without having the trade view put before them at all. It seems odd, to say the least, that the owners of the apparatus should be, apparently, so averse to criticism, when they are so confident that it is the best on the market. We hope the report of the Hippodrome demonstration, which will be found elsewhere, will show that the attempt to force so ridiculous a device on showmen has failed.

* * *

THE Precision Film Co. tell me they are having a big demand for their film "A Modern Grace Darling," and have found it necessary to enlarge their plant. They have a large stock of negatives from which to print and hope to keep up a continuous supply from the beginning of the New Year.

* * *

NERO, I am informed, had just burned Rome. The common people had him down and were sitting on his head while the insanity experts tickled his toes. "Why did you do it?" they asked him. "One of the kinematograph concerns made me a flattering offer," he answered.

NOTICE.

Kearton Moving Pictures.

To all whom it may concern.

This is to give notice that Messrs. Richard and Cherry Kearton are the sole authors and proprietors of the copyright of the Kearton Wild Bird and Beast Moving Picture Films throughout Great Britain and Ireland, and anyone exhibiting any of these pictures is infringing that copyright and rendering himself liable to be proceeded against at law.

RICHARD & CHERRY KEARTON.

Dated 8th December, 1908.

WALTURDAW

Jessica's First Prayer.

A delightful picture portrayal of a charming story. While "Daniel" is busy serving customers at his coffee stall under the bridge, he becomes aware of the presence of a slightly-clad, shivering girl, who eyes the food with intense desire. When the buyers have gone, he invites her to a warm at his stove and gives her coffee and food, telling her not to come again for a full week. At the end of that time Jessica is once more at the stall. To test her honesty Daniel drops a penny, apparently by accident, and watches her drawing it towards her with her bare foot. Jessica, although she has never had a penny of her own, remembers his kindness and gives him the penny. In the next scene, Jessica is seen crouching at a church door watching the well-dressed people entering. Two girls come out and she begs them not to drive her away; they take her to the vestry, where the clergyman receives her kindly and invites her to pray. Jessica does so, her first request being that "Mr. Daniels" shall be paid for the coffee he has given her. The minister afterwards visits the bare loft in which the child lives and with her prays for help. As if in answer, Daniel enters and announces his intention of adopting Jessica, whom, in the last scene, we see clothed properly and once more strong and well.

Length 490 feet. **Price £12 5 0 (less 33⅓ per cent).**

The Waifs' Christmas.

A Christmas film which should be a pull on every programme. Two orphan children—a boy and girl—post a letter to Father Christmas asking that they should not be overlooked in the distribution of the season's good things. As they are sleeping in their bare room, Father Christmas enters and leaves a number of toys for them—among them a gigantic cracker and a basket containing the christmas pudding. When the children awake they are delighted to find the gifts. They at once pull the cracker and in a cloud of smoke a fairy appears who with a wave of her wand causes the bare wall of the room to vanish and give place to one covered with paintings and the scanty furniture to be replaced with comfortable chairs, etc. Then while the children sit at their ease she magically produces a complete pantomine for their diversion with clowns, pantaloons, etc., all complete. A pretty finale shows Father Christmas blessing the children as they sleep side by side.

Length 445 feet. **Price £11 2 6 (less 33⅓ per cent).**

Other Appropriate Pictures for Christmas:

TOWARDS THE MOON.
Length 475 feet.

DREAMS OF TOYLAND.
Length 350 feet.

The COMING of SANTA CLAUS.
Length 550 feet.

The "Walturdaw" Co., Ltd.,
— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —
Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

The Steinheil Affair on the Screen.

Would you like to see all the events of the affair Steinheil, even events that have not yet been verified by Dame Justice. Even what will be the outcome of this mysterious affair? Go to the kinematograph show at Montmartre and you will be at once edified (!) by a series of moving pictures of this fascinating drama. This is how the end of this tragic affair is described:—Madame Steinheil is before the court, and as she pleads "Not guilty" she is discharged. She is next shown in her cell, happy to be free. The doors of the prison are thrown open, but in front of Saint Lazare a howling mob is gathered and Madame Steinheil is seized and lynched!! Vox populi, vox Dei. . . . The assistants applaud. They applaud instinctively. Do what you may, but in each good natured soul of the most civilised public you will never drive away these two sentiments, the mistrust of human justice and the spirit of summary vengeance. It is too bad that makers should have recourse to such moving pictures. which are a disgrace to kinematography, inasmuch as they contribute to incite the public to replace their ideas by a rational rendered judgment.

The French Syndicate of Makers.

The principal feature of last week's meeting was the understanding between all French editors that, henceforth, films were to be sold at 1·50 francs per metre, and taken back after a period of four months at the price of 1 franc.

What the Renters Think!

Mr. Vassier, of the Kinematograph Union, says:—

All that has been said by editors against hirers of film is most unjust, as the hirers ought to be considered as indispensable to editors, having been the means of creating the opening of numerous kinematograph shows, and it is impossible to admit that editors should say "before your appearance all the exploitants bought our films." It can easily be understood that with the exception of a few big exploitants, it is impossible for others of less importance to produce the same programmes. Some editors, who refuse to look into the causes determinating the decrease of their sale, speak of augmenting the prices and even the letting out of films—but this has already been tried by our leading firms. The sale of films has been lessened through this, and the shares have also decreased, consequently the remedy has not been effective. The termination of M. Ch. Pathe's letter, inserted in your last number, must be considered to be correct when he says: "It is not in augmenting the prices or suppressing the prices, that you will find the remedy to the evil." Whatever the commercial opinion of the firm of Pathe Freres, it is impossible to ignore a statement from such a source. Let the editors manufacture less and edit better films. On our side, we hirers ought to let out films at a price allowing them to be retaken and destroyed after a certain length of time, instead of throwing them on the market and augmenting the quantity of worthless views on sale at ridiculous prices. This would certainly be a great step towards an amelioration of the actual state of things.

The Causes of the Crisis

Can be easily explained by the following:—(1) The lack of an understanding between the editors; (2) Stupid competition (cutting of prices); (3) Establishment of a business of letting out of films, (4) Over production of each editor.

Patents Applied For.

General Co. of Phonographs and Kinematographs:—Securing of printed kinematographic films.

New Co., of kinematographic films, etc.:—Process of manufacturing films in cellulose.

Co. Phonographs and Kinematographs "Lux":—Process for developing kinematograph films.

Messrs. Projection G. m.b. H.:—Process for registering and taking animated speaking tableaux and scenes by means of a phono and a kinematograph.

M. Tollard:—System of throwing kinematograph views in full daylight by the means of gas or electricity.

We may look forward, within a very limited period, to the disappearance of three kinematograph firms, one caused by decrease of business, the others having been founded more on a financial that an industrial basis.

LA CINEMATOGRAFIA ITALIANA

THE ITALIAN KINEMATOGRAPHY.

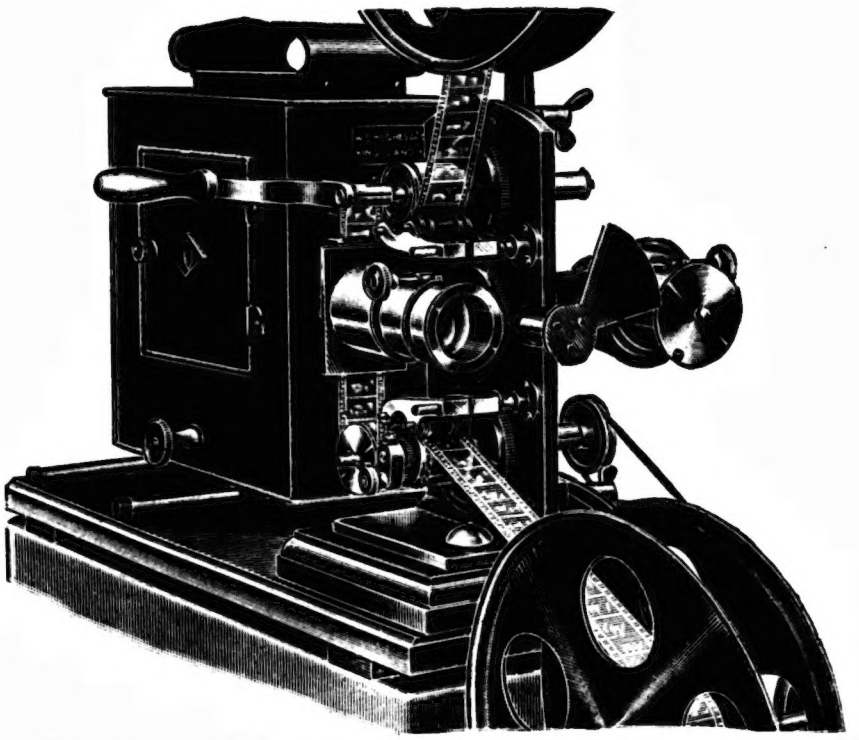
ITALY'S LEADING KINEMATOGRAPH REVIEW.

24 Numbers of 20 large pages each.
8 Shillings per annum.

Editor:—Prof. GUALTIERO I. FABBRI,

20, VIA DEL SENATO, 20, MILAN (ITALY).

The Greatest Value ever offered in a sound machine.
The pinnacle of cheapness and quality.



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CHEAP. DURABLE. SIMPLICITY.

More Improvements. Friction and complications done away with.
Fireproof. Rock Steady. Flickerless. All Shafts are Silver-Steel.
Machine, £10 only. Complete Combination, £14.
We have raised the construction of Living Picture Machines to an Art.
14 Models to select from.
"The Brewstergraph" (4 Types) is the King of Animated Machines.
The Machine without a flicker. Does more but costs less.

W. C. HUGHES & Co., Specialists and Manufacturers,
Brewster House, 82, Mortimer Road, Kingsland, London, N.

Urban Films 4d. per foot net.

TERMS:—CASH WITH ORDER. **NO EXTRA CHARGE FOR TONING AND TINTING.**

The Millionaire God-father.

A young and wealthy man acts the part of Santa Claus amid scenery most picturesque—marine—sylvan—pastoral, and dramatic.

No. 3377. **Code "Millionaire."** **Length 550 feet.**

Life on the Zambesi River.

A further contribution to the Urban-African Expedition Series.

Wild life in the Jungle. Juvenile—Adult—Animal—Alligators—Hippo—Snakes, etc.—Lion Cubs, etc., and Life in the Kraal.

No. 2265. **Code "Kraal."** **Length 420 feet.**

Jaffa to Jerusalem.

Street scenes in both cities—Panoramic views of the Holy Land—The Lower Road to Bethlehem—The "Needle's Eye"—Camels unloading—Railway Panoramas, etc.—Brilliant scenes.

No. 2272. **"Code Needle."** **Length 500 feet.**

The Waif's Christmas.

Pathetic scenes realistically reproduced—seasonable. A typical Christmas subject of great beauty and wonderful photographic effects.

No. 3375. **Code "Effect."** **Length 445 feet.**

CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE,

WARDOUR STREET, LONDON, W.

Distributing Branches in every Country. **Telegrams "Bioscope, London."** **Telephone: 3118 Central.**

The Prevention of Film Fires.

DEMONSTRATION TO-DAY.

At the London Hippodrome this morning, the demonstration of devices designed to prevent or extinguish fires in connection with kinematograph exhibitions, was held in the presence of a large and representative gathering of members of the trade, representatives of five insurance companies, members of the L.C.C. and prominent theatrical and music hall managers.

Among those present either as exhibitors or spectators we noticed in addition to Mr. F. Trussel, manager of the Hippodrome, and Mr. Walter Reynolds, L.C.C., presiding, Messrs. Bert Acres, Frank Allen (Moss's Empires), W. C. Barker (Warwick Trading Co.), F. Butcher and F. Baker (Butcher and Sons), F. H. Bishop and R. Collier (Walter Tyler, Ltd.), A. C. Bromhead and T. A. Welch (Gaumont Co.), T. Barrasford, T. Clegg (the Urban Trading Co.), F. A. Fullagar, F. R. Griffiths (New Bioscope Co.), C. M. Hepworth and C. Parfrey (Hepworth Manufacturing Co.), C. Ivatt's (Pathé's), A. Joy (Chas. Urban Trading Co.), J. J. Bamberger. T. W. Jones (London Cine Co.), J. Krone (Chicago Film Exchange), L. Kamm (L. Kamm Co.), Langdon (Moss' Empires), Landmann (Nordisk Film Co.), Brandon Midland, R. W. Paul, J. W. Smith (Paul's), E. G. Turner (Walturdaw) Chas. Urban, J. Wrench and J. B. Wilkinson (J. Wrench and Son), Wood (Pathé's), W. D. Walker (Safety Bioscope Company), T. J. West, Alan Williamson, Montel and Houseman (Weiskers) Martin (Cricks and Martin), J. G. Avery (Kineto, Ltd.), and W. F. Jury and many others.

Mr. Walter Reynolds opened the proceedings at 11 o'clock sharp by announcing that a committee had been formed which would examine and test the devices exhibited, and issue a report embodying their opinion of each. As at present constituted, the committee consisted, in addition to himself as chairman and Mr. Frank Allen, representing Mr. Stoll, four representatives of leading insurance companies, and he asked that the audience should nominate two gentlemen to represent the trade—(hear, hear)—and that one should be a manufacturer and the other a gentleman engaged in exhibiting films. (This was the direct result of our representation and agitation.

Mr. G. Barker at once proposed that Mr. R. W. Paul should represent the interests of the manufacturers, and Mr. T. J. West those of the showmen, and this being unanimously agreed, these two gentlemen took their seats at the table with the rest of the committee, which as finally constituted was as follows :—

Walter Reynold, L.C C , Frank Allen (Moss' Empires), R. W. Paul, T. J. West, Bruce Higgins (Caledonian Insurance Co.), Arthur C. Cockburn (Norwich Union Insurance Co.), Geo. T. Bullock (Union Insurance Co.) and C. Seaton (National General Insurance Co.)

Mr. F. Trussel, after welcoming the visitors on behalf of Mr. Oswald Stoll and expressing the hope that the result of the demonstration would be the discovery for a permanent method of protection from fire, announced that the following had announced their intention of exhibiting their devices, and would be called upon to display them in turn.

(1) Skilback Bros. ; (2) Charles Urban Trading Co. ; (3) Underwriters' Fire Appliances, Ltd. ; (4) Weisker & Co., Liverpool ; (5) Walturdaw, Ltd. ; (6) Butcher & Sons ; (7) L. Kamm & Co. ; (8) Tacchi's Patent ; (9) Pathé Frères ; (10) The Gaumont Co. ; (11) Dowson's Cinematograph ; (12) Faulkner's Extinguisher ; (13) Bennett's Extinguisher ; (14) J. Wrench & Sons.

Mr. Reynolds prefaced the practical demonstration by a few remarks with regard to the acknowledged necessity of some device to mitigate or do away with entirely the danger of fire. The L.C.C. regulations to that end had been abundantly justified by results, and in endeavouring to obtain still further protection they had not the slightest wish to meddle with the men getting their living by means of the kinematograph. The speaker also expressed himself delighted at the large gathering which furnished agreeable evidence that the trade had been hard at work in this matter, and concluded by saying that, to put the matter on no higher plane, the doing away of any fear of fire meant money in the pockets of the trade, while the inventor was also entitled to regard himself as a public benefactor.

Mr. Reynolds then called upon the various exhibitors in turn, and each demonstrated their instruments. As regards this part of the proceedings, pressmen present, in common with the rest of the audience, were at some disadvantage, inasmuch as they were not allowed to enter the ring and examine the machines at close quarters, while very little could be heard or seen from the stalls. For the most part the machines were modelled on much the same principle—a combination of safety gate, allowing only one picture space to be burned, an automatic cut-off, and safety spool boxes as a last resort. In the Butcher machine the cut-off was novel in that it was not actuated by the operator ceasing to turn the handle but by the breakage of the film. In the Urban instrument, in the event of the film firing, an electric contact was broken which brought the motor running the machine to a standstill.

The general concensus of opinion expressed to us afterwards was that the committee would advise the L.C.C. to compel fireproof boxes to be fitted to all apparatus.

One of the most novel contrivances was that shown by the Underwriters' Fire Appliances, Ltd., in which a tube, with sprinkler attached, leading from a cylinder in which, it was stated, carbonic acid gas was generated by the combination of sulphuric acid and an alkali, was arranged over the film spool. In practice, this device, which was automatically brought into play upon the film firing, seemed to deliver a drenching stream of liquid upon the burning film.

Mr. L. Kamm displayed a safety spool box for which he stated he had obtained a provisional patent and which, he demonstrated, prevented the film inside the boxes from firing. The Pathé safety spool boxes, which Mr. Wood stated were used all over France, also prevented the film firing inside the spools, in this case the aperture being automatically closed on a fire arising.

On the suggestion of Mr. W. G. Barker, while the Gaumont demonstration was in progress, some 100 feet of film was lighted and the box closed—the intention being to show that even in such a circumstance the flames could not spread beyond the place of origin. In the midst of the trial, while a considerable amount of dense smoke was rising from the spool-box, a flashlight photograph was taken from the circle. Mr. Barker at once protested against the publication of such a photograph, as calculated to give a wrong impression, pointing out that they were conducting an experiment, and such an occurrence could not occur in ordinary use. He was supported by Mr. Paul, and after some discussion the photographer agreed not to use the photograph.

The device shown by Mr. Bennett proved on trial to consist of a safety gate and specially fitted guards preventing the film coming into contact with the hot lantern, but Mr. Paul pointed out that the film might easily run down directly in the rays of light.

The titbit of the demonstration was the exhibition of the Faulkner apparatus, the water tank fire extinguisher, the demonstration of which a fortnight ago was the direct cause of the present exhibition. At the hands of Mr. Paul and other members of the committee its many weaknesses were at once made apparent. It was pointed out at once that there was no protection for the bottom spool of film, and on its being stated that another sprinkler could be arranged there if desired Mr. Paul elicited that the device could only be demonstrated in one position. In the event of the film firing while the mechanism wa. swung round for lantern projection, the water would not extinguish its The instrument was finally demonstrated not to be completely trustworthy even in the normal position. The film was arranged as if it had broken and "run down," and then fired at the gate. It burned for some time before the cotton actuating the valve was reached and burned through and then the stream of water proved to miss part of the burning film entirely. Judging by the laughter which greeted these trials everybody present was satisfied that the Faulkner apparatus was untrustworthy.

At the conclusion of the practical demonstrations Mr Paul referred to the alleged patentability of fire-proof spool boxes touched on by one speaker and pointed out that he had used these boxes with rollers or a pad as long ago as 1897 and he did not believe anybody need fear having to pay royalties.

[It is interesting to note in this connection that Mr. Holmes of the Matagraph Co., made fire proof boxes 12 years ago, while Mr. Wrench, the inventor of the safety gate, gave a demonstration of its powers 10 years ago, before Captain Wells, of the Fire Brigade, and members of the L.C.C. The latter, now so anxious to make some sort of device compulsory, at that time apparently did not trouble to enter into the matter seriously.]

By special request of Mr. Reynolds, Mr. T. K. Grant, of the Lumiere company, gave a demonstration of that firm's new non-inflammable film, dropping a blazing match into two heaps of the ordinary celluloid film and the new product, with results similar to those obtained at the Holborn Restaurant demonstration, described elsewhere. Mr. Grant was accorded, probably, the most enthusiastic welcome of any of the exhibitors, the audience giving evidence of hearty agreement with his remark that if we could do away with the inflammable nature of the film nearly the whole of the showman's difficulties in this direction would be done away with.

Williamson-Selig-Comerio Films.

THE SORCERER'S HOARD.

(Comerio.) **610 feet.**

A comic trick film of exceptional value. Quite the best issued by this firm since we have represented them in England. Mystifying, wonderful and really funny. Quality all that could be wished.

A Countryman's Day in the City.

(Williamson.) **350 feet.**

A real "Williamson" comic, abounding in humorous incidents, and alive all through, with a good climax.

The Williamson Title Compositor.

£7 10 0 or £10 0 0. A simple and perfect appliance for ensuring perfect titles to your films.

WILLIAMSON, DRESSLER & CO., Ltd., 27, Cecil Court, Charing Cross Road, LONDON, W.C.

Telephone 7393 Central **Telegrams: "Kinetogram, London."**

"LUX" FILMS

LATEST SUBJECTS.

Aviator's First Trial	491 feet	£8	3 8
Badge of the Regiment...	386 ,,	6	8 8
Enchanted Sword	525 ,,	7	1 8
Colouring £3 0 0 extra.			
English Man-of-War	360 ,,	6	0 0
Drama on the Sea Coast	691 ,,	11	10 4
Devil's Sale	403 ,,	6	14 4
Love of Travel	524 ,,	8	14 8
Marvellous Telecinematoscope	488 ,,	8	2 8
The Xmas Angel	295 ,,	4	18 4

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Telephone No. 165 Central. **Telegraphic Address "ENERPHONE, LONDON."**

The Situation.

MR. J. S. BLACKTON SPEAKS OF THE FUTURE.

Although our French correspondent had an interesting interview with Mr. Blackton, we were glad to have the opportunity of a chat with him on Friday, when he passed through London on his return to the States.

Although supposed to be on a short pleasure trip, or rather taking a belated honeymoon, Mr. Blackton has done a tremendous amount of business during his all too short visit. Not only business, however, but in our opinion he has done much to save the position of our trade at the present serious juncture. Five interesting interviews with Mr. Chas. Pathé, many a chat with Mr. Geo. Melies, pleasant social evenings with M. Gaumont and other leading manufacturers of Paris proved to him how serious was the present position and how each of the leaders of the various firms was a personality well worth the journey from America to know.

Mr. J. Stuart Blackton.

Mr. Blackton, although a Sheffield man, is essentially an American, one of those types of earnest, energetic workers, whose integrity can never be doubted, whose tongue speaks only that which is best of friend or foe and whose keen insight and thorough knowledge of all matters connected with the trade make him a leader who would bring order out of chaos and organisation into play, which would ultimately achieve definite results.

We asked Mr. Blackton for a comparison of the position of the trade in Europe compared with America.

"In the States," said Mr. Blackton, "we have virtually settled our disputes and troubles by the members of the trade binding themselves in a common cause and by the trust we place in each other and in our faith and confidence that each member will uphold our common rights. We have thus been enabled to come to an arrangement that will be permanent and lasting. With regard to Europe, it should be easy to form a similar organisation; an organisation with rules as simple as possible, which will enable the trade to agree to sell only at one fixed and definite price. Surely it should not be difficult to get a group of companies to fall into such an arrangement and have faith in their abiding by a common agreement."

"What," we asked, "would you consider a fair price for the films?"

"Well," said Mr. Blackton, "in America we get twelve cents a foot or nine cents nett, which is practically your 4½d., and this in my opinion is the very minimum price at which subjects can possibly be sold with profit to the makers. Since the very inception of our association in the States all members have kept faith with it: certainly some of our clients have proved delinquents, but we have immediately cut off their supplies and made examples of them. Of course, such an organisation must have more than the one object of keeping up price. There must be an omnipotent power that will help to enforce the regulations. In America that force is Mr. Eastman. The question of the life of the films must also be carefully considered. Everyone must remember that the deterioration of production and the use of ancient and spoilt stock will cause the public to avoid the shows. The manufacturers must realise that the public are their masters. They must endeavour to so regulate the sale and use of the films that the public will not be obliged to sit out old and worn-out subjects."

"Would you, Mr. Blackton, definitely state that your company would join such an European association if it existed?" we asked. "We have heard that your sole visit to France was to try and join forces with the Pathé Company in obtaining the use of Eastman non-inflammable material on the understanding that no other manufacturer was supplied."

"That statement," said Mr. Blackton, "I emphatically deny. We are in an entirely neutral position and are more than satisfied with the business we are doing in Europe; not only are we doing very big business but we are making money. Certainly, although satisfied with our present arrangement, we would join the European association if that should be for general good. Mr. Gaumont, Mr. Melies, and those I have come into contact with were earnest and sincere in their desire for this. Only last week I was somewhat sceptical that everyone would join, but I feel now that if France leads the way your English association would join issue and we should find the other Continental manufacturers speedily backing up the efforts and forming one strong association for the whole of Europe."

"Yes," we replied, "but who is to take the lead? If you were remaining in England undoubtedly we could look upon you as the saviour of the situation, but

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who in the trade has the trust of his fellows to such an extent as to be thought without ulterior motive and would not be thought to use his position for the advantage of the particular firm he represents."

"When the Vitagraph Company gave their famous dinner at the Astor Hotel we invited all the trade to discuss something of great moment. The situation was discussed by us and it was decided that the only legitimate way out was under the wing of some patent or patents. When we were sufficiently agreed on this matter, and strong enough, we made the proposition to Mr. Eastman and the Edison Company, and put the matter before them in such a way that they immediately joined hands with us. Certainly an independent factor would be the best to get quick results, and what could be better than that those running our trade journal, I mean yourselves, should take up the cause and work in the common interest. I believe your English Association (and I have just had a meeting with them this morning) are practically agreed that the scheme is worthy of their consideration. I have great faith in them and trust they will not delay to act, for now is the crisis which must be met before much ground is lost. I hope before I depart to-morrow for the States to receive a letter from Paris to say that the French manufacturers have joined hands, and if I have in any way helped in the accomplishment of this object the pleasure of my visit will be materially increased. I hope to be in England again in the spring of the year. I do not feel that my visit has been long enough in London, but there was so much to be done in Paris that I have had to curtail my stay here. Mr. Smith, our excellent manager on this side, will carefully watch events on behalf of the Vitagraph Company, and I trust that when I again visit your shores I may find the trade in a happier and brighter condition than at the present juncture."

Since Mr. Blackton returned to the States we understand all the French manufacturers have unanimously adopted the general proposition and that the details will be worked out later. Another meeting has been arranged for the 15th or 16th, and it is hoped to arrange an International meeting for the 21st.

American News in Few Lines.

FROM OUR SPECIAL CORRESPONDENT.

I paid a visit to the establishment of Harstn and Co. the other day, and was amazed at the evidence it afforded of the extent and vitality of the business in "song slides" in which this firm are recognised as one of the leaders I was afforded an opportunity of inspecting some of the latest slides issued by the firm, and in saying that they were up to Harstn quality, I am giving them the highest praise possible. The photography is practically perfect, as might be expected, while it is obvious that no inconsiderable expense and trouble have been incurred in securing the most suitable surroundings for each scene. From what I have seen of English song slides, your makers are even now miles behind the Americans in this manner of stage management, and English managers who would like to make the illustrated songs a real attraction may be advised to communicate with Harstn's. For the convenience of any such who may read these lines I submit a list of some of the firm's latest hits.

133 See-Saw.
134 Captain Willie Brown.
136 The Girl that Threw Me Down.
138 You'd do the same Thing Over for the Old Red, White and Blue.
140 I am Afraid to Come Home in the Dark.
141 Dat's all I Have to Say.
142 The Land of the Buffalo.
143 I am Tying the Leaves so They Won't Come Down.
145 Sweetheart Days.
146 That's What the Rose Said to Me.
148 Bye, bye, Dearie,
150 Tale the Church Bells Toll.
151 Ain't You Coming Back to Old New Hampshire, Molly
153 The Song My Dear Old Mammy used to Sing.
154 'Neath the old Cherry Tree, Sweet Marie.
155 There is Nobody Else but You.
157 Save a little Money for a Rainy Day.
158 There is Room for Us all in a Trolley.
160 Dreaming.
162 My Mariutch down in Coney Isle.
164 When the Whippoorwill Sings Margarite.
165 Somebody's Waiting for Me.
168 Two Blue Eyes.
170 He Walked Right In.
172 Mr. Moon Please go Away.
174 Summer Time.
175 Don't Worry.
176 Sweetheart, Love or Dearie.
177 Dear Heart.
178 I Miss You in a Thousand Different Ways.
179 I Can't Find Another Girl Like You.
180 The Country Schoolhouse Down the Lane.
181 Taps.
186 Won't You be My Baby Boy.
190 Story of a Faded Flower.
196 A Little Child Shall Lead Them.
200 When Someone Really Cares.
201 I'm Sighing for You.
204 Bunker Bill.

Mr. S. Lubin and his wife and daughter, have returned to New York after a four week's absence. Mr. Lubin says that his trip was taken simply as a needed holiday and has no business significance, but we may be sure that he has lost no opportunity to become acquainted with the European manufacturers and gather up ideas for new film ubjects.

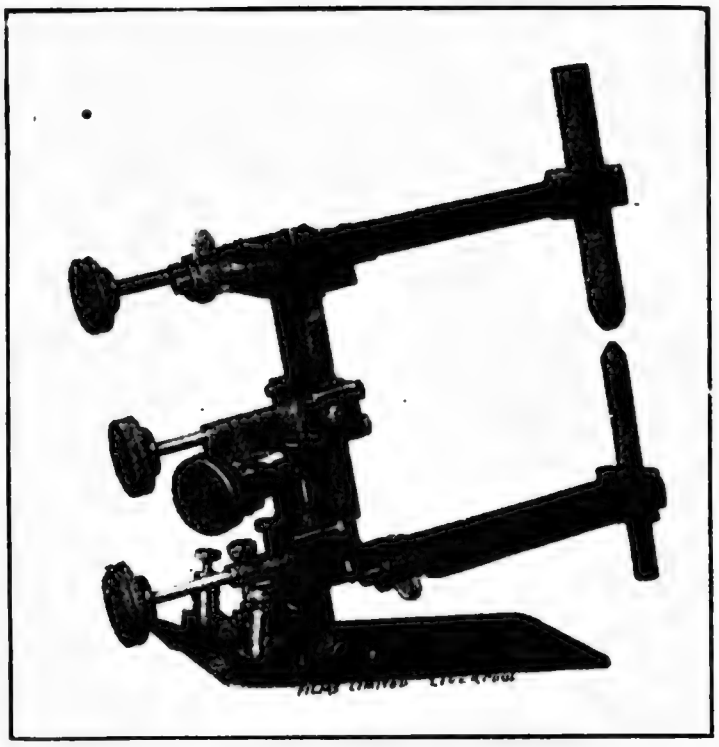
The Rocky Mountain Moving Picture Company's plant in Salt Lake City is now in active operation and 1.000 feet of positives are being turned out daily; 20,000 feet of negatives are already on hand. Among the pictures already taken is a panoramic view of this city, 3,000 feet in length, showing the principal buildings, street scenes, the Mormon temple, tabernacle, temple grounds and other scenes in the business section. These are already on exhibition at a local theatre and will be sent out all over the country, in this way advertising the city in a manner never before attempted.

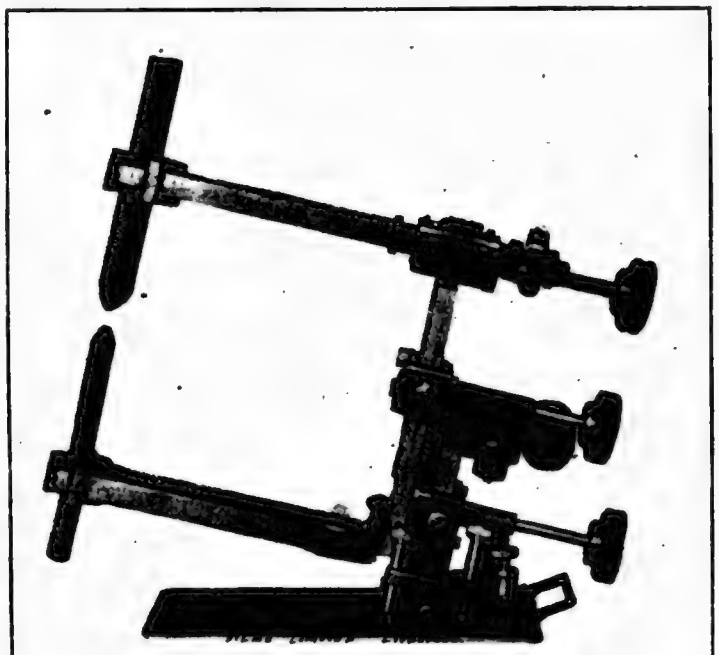
From Brooklyn, Rochester and other cities and towns, reports come to hand of shows that have been broken up and in some cases serious injury done to some of the patrons, by miscreants who have scattered a species of snuff powder in the room.

Who says the 5 and 10-cent. vaudeville houses are not producers of sentiment? At the Cameraphone, where a combination moving picture apparatus and graphophone give the patrons an intense form of art, there was recently depicted on the screen a young woman who danced and sang to perfection. In the midst of her second song, according to the *San Francisco News*, a fox terrier raced down the aisle to the curtain and commenced to bark furiously. A moment later a man rushed into the theatre looking for the dog. He observed the girl on the screen, and showed as much agitation as the canine. Grabbing Guy Smith, the manager of the bijou playhouse, by the arm, he started to drown him with a torrent of questions. Then the excitement was explained. It appears that about a year ago a lover's quarrel had parted the girl on the screen and the man with the dog. He had hunted the country over for her, but she had changed her name, and he could not find her. He had given her the dog as a love token. Finally he secured the name of the film maker from Smith, and without more ado, made a bee line for a telegraph office to seek for information concerning his lost sweetheart.

A story is going the rounds that Eva Tanguay was paid £700 for fifteen minutes' work by the Cameraphone Company. Evidently Miss Tanguay has no slouch for a press agent says the *Moving Picture World*. We know that the Cameraphone Company secures the services of good actors for their productions, and good actors command good salaries, but we have too high a respect for the business manager of the Cameraphone Company to swallow this tale.

The Sterling Film Company is a new concern making a bid for business under the management of I. Bernstein, formerly, manager of the Improved Film Supply Company.





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Remarkable Film Subjects

No. 21.

The Auto Heroine.

THE VITAGRAPH COMPANY OF AMERICA.

Not often are we so fortunate as to interview the originator and the leading character of a subject under review, but in the present case we have learnt much about the building up and working out of a splendid story from the gentleman who invented it, and heard from the heroine's own lips her exciting experiences in carrying out the episodes of a wonderful production.

We were told last week to expect a new film which would create a *furore* among showmen—little did we anticipate so perfect and realistic a series of pictures as The Auto Heroine.

Briefly the story may thus be told.

An inventor is busy with his mechanic in putting the finishing touch to the type of car with which he hopes to win the blue ribbon of motor races—The Vitagraph Cup. In his

application to his life's work he forgets such mundane things as food until his daughter arrives with his lunch, which he ignores and shows her the marvellous working of his car. She gets in and is driving about when some foreigners arrive. They examine and admire the car, congratulate the man to his face, but as they step aside to depart they talk excitingly, thereby arousing the daughter's suspicions. The foreigners go to a hotel, call in two confidential villains, to whom instructions are given to smash the car. In the evening the inventor warns his mechanic to guard the car with his life, and with his daughter leaves the shop for a well-earned rest previous to the great race. The helper falls asleep worn with toil and is aroused by the sound of someone tampering with the car. He jumps up and a terrible fight ensues in the twilight. The villains are worsted and return to their leader, battered and torn with black eyes and bruised heads and tell of their encounter, and the strength and watchfulness of the car's protector. Their leader arranges another scheme to prevent the car winning and we are next taken to the Lozier camp at Brighton Beach on the morning of the race, where the inventor is getting ready for the start. His daughter is with him, and the foreigners and their accomplices are seen

lurking in the background. As the inventor comes to the starting point he is handed a note stating that a protest has been entered against his car. He leaves hurriedly, goes to the place appointed, and as he enters the room is pounced upon and beaten into insensibility and gagged by the villains. Meanwhile, several cars have already started and the inventor's is the next to leave. As her father fails to return, the young girl is frantic. She tears off her coat, grabs goggles and cap from the mechanic, and dashes off amid cheers from the excited spectators, just as the villains arrive and curse their luck. The twice thwarted men hurriedly leave and plan another scheme to defeat the inventor. The

cars dash by at break neck speed and at a sharp turn the villains drag out a huge log and place it across the road. A car comes along, hits the obstruction and is turned over, the driver crawling from beneath as the machine catches fire. The red tinting make the flames and scene particularly effective. A moment later the girl's car dashes around the corner narrowly missing the wreckage, swerves around too far and smashes through the fence. The mechanic jumps out and assists in repairs and when finished the girl starts off sending the helper to look for her father. The mechanic hobbles along and comes upon the foreigners at the corner of

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a building. They are talking excitingly. He crawls up, listens, then hurries away. His destination is the hotel where the inventor is held prisoner. He bursts into the room, tells of the plot, also of his daughter's pluck and daring riding. The two men start for the finishing point, where the score board shows the inventor's car in second place. Down the road three machines are coming in a bunch. Amid great excitement the girl's passes the other two at breakneck speed, irrespective of possible accidents as long as the cup is captured. It dashes across the line a winner to the shouts and plaudits of the applauding throng. She drives up slowly, the crowd following and cheering. The father rushes forward, takes his daughter in his arms, as the Racing Committee present him with a silver trophy. He shakes his head, points to the girl as the winner, and she is given the cup and declared winner by virtue of her pluck and daring.

No two opinions can be given as to the quality—it is exceptional and the French branch has certainly improved it by the excellent tinting and the artistic sub-titles. The absorbing interest in the story is maintained from start to finish—not an inch of film being unnecessary or wasted. The acting is natural without a shadow of the exaggeration usually found in exciting subjects, and the arrangement and management of the 300 actors reflects the highest praise on Mr. Blackton from whose fertile brain the story emanated.

The staging is unique—fancy building a grand stand, using 150,000 dollars worth of motor cars, two of which were broken up and one burnt right out! Twenty-five cars took part, nine of which were from the Vitagraph Co's. garage, and are used to deliver goods and carry actors. Much rehearsal was needed and it is a marvel to know that although so many hair-breath escapes took place no one was seriously hurt.

The heroine was Mrs. Blackton—the most charming and interesting personality we have yet seen in a story film, and her whole-hearted desire to make the film perfect is crowned with success. Mrs. Blackton is well-known in Brooklyn as a lady motorist. She drives a big Panhard with an ease that astonishes her male friends and is the envy of those of her sex. The Lozier racing car she used was bought in May and among other famous cars was a Fiat Cyclone, which made the record at the Orme's Beach Races. It is a curious coincidence that in the 24 hours race at Brighton Beach Lozier II. won—and it was Lozier II. which brought Mrs. Blackton in first in the story under review.

Altogether the subject is one of the mosrt remakable we have seen and we anticipate an enormous demand for so thorough and exciting a film.

The A.1. Picture Company in the course of their provincial tour last week, occupied the Festival Concert Rooms, good audiences being the rule during the week. The marked absence of flicker is commented upon by the local press, while the list of films is a capital one, including Samson and Delilah, Nervous Twitching, Pretty Typist, Quiet Holte, Guardian of the Bank, and Beautiful Holland.

The programme of New Century Pictures submitted last week at the St. James' Hall, Harrogate, are well up to the high standard usual at this house. The Life of a Chick is voted a fine film, and among others Motor Boat Race at Burnham-on-Crouch, The Gorges of the Tarn, Soldier's Wedding, Pictures of West Africa, Wanted! a Governess, The Lightning Barber, Tramp's Garden Party and Wonderful Fertilizer, are particularly appreciated.

The King's Hall, Gloucester, is one of the most popular amusement rendezvous in the town, and last week the long list of films brought crowded houses at each performance. Tommy in Society, On Bad Terms with the House Porter, Two Models, and Oh That Fly are the chief comics, while among the dramatics are Nobleman's Pleasure and Rescued from an Eagle's nest. Miss G. Nicholas sang three songs, two of them illustrated by slides.

Correspondence.

We do not accept responsibility for the views expressed by our correspondents.]

LIMELIGHT JETS

To the Editor "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—The various correspondence on jets and limelight in general as used for kinematograph projection, etc., as published in the Weekly during the last two issues has greatly interested me. I have used limelight as an illuminant for the bioscope since 1899 and may therefore claim to know something of the various jets now on the market, having used nearly all of them. Many of your correspondents are calling out for a jet that issues a guarantee of its candle power with a signed certificate from authority. This jet has been on the market now for some considerable time and is marketed by Messrs. Wrench and Son, of Gray's Inn Road, and is an injector jet of a very high standard. I hold no brief for the firm in question, but can say without fear of contradiction that the jet I am now using at my continuous show at Stuart Hall, High Road, Wood Green, is the finest jet I have ever used, and I am projecting a perfectly clear and bright picture of 11 feet, at a distance of over 40 ft., at a cost which is lower than a great many electric arcs are run. I have had a one-inch supply pipe run direct from the main and am using same as a blow through jet (this is a distinct advantage to the operator on the road as the same jet can be used mixed or blow through) and am getting just as good a light as when using jet as a mixed jet with both gases under pressure at less than quarter the cost, projecting clearly many of the densely blue tinted films, etc., now on the market which are supposed to require nothing under 4,000 candle power to project them clearly. I should like to point out to your correspondents that many make a great error in the size and quality of limes they use, and all seem to make the same error. With limelight the operator's success depends upon a perfectly concentrated and truly centred light at a correct distance from the condenser, and many a good jet has been discarded through no other fault than the operator not understanding how to obtain the best results from the instrument in his hands. That is what led me to offer to teach limelight practice under practical showing conditions, hence the recent advertisement in your valued journal. I have just perfected a perfect lime pin, a great boon to operators, as with the ordinary lime pin. upon a lime cracking and the pin fusing, there is no alternative but to stop the show and insert a fresh pin, an operation requiring some little time to perform and a painful wait to the audience. I have run all the shows at the Alexandra Palace during this year, both in the theatre, al fresco, in the Grove, and in a daily show in the Londesboro Hall, gaining nothing but praise and using limelight only as the illuminant.
—Yours, etc.,

Wood Green. N. WILFRED DAY.

THE TRADE CRISIS.

To the Editor "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—I have carefully read "The Showman's Case" by "Commonsense." Unfortunately it is not the lot of all of us to be in the position (if in the possession) of "Commonsense," who omits to inform the profession as to how long he finds it expedient to run one subject in one house, the population from which he draws, and the number of shows in which he is able to use one film. I would be interested to know the life of a film in his show, and perhaps he might suggest how it would be possible for a person running a single show in one locality permanently to get along successfully without renting, especially when he finds it necessary to change his programme semi-weekly. We are involuntarily forced to the door of the rental office. Whether the latter should be producer or middleman is the serious question.—
Yours, etc., I. RENTAL.

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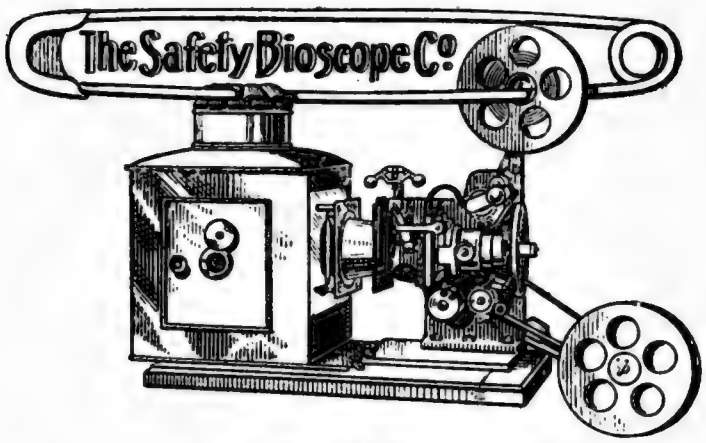

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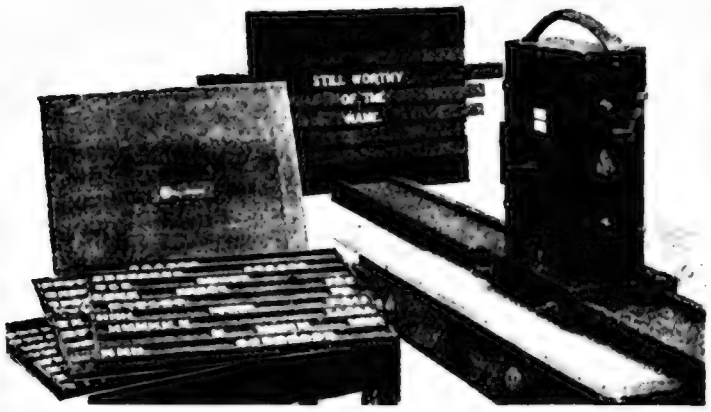
News and Notes.

Lantern Lectures of the Week.

PLACE	SUBJECT	LECTURER
Hayward's Heath	India for Christ	Rev. J. C. Anstey
Cardiff	The Telescope	Mr. A. Mee
Newcastle	Durham Cathedral	Rev. J. H. Barker
Wingate	British Empire	Mr. C. Bowles
Fordingbridge	The Navy	Mr. Parberry
Dersingham	Coronations of Kings of England	Rev. J. W. C. Warren
Garthmyl	Tour in the Holy Land	Rev. H. Davies, M.A.
Christchurch	Training of a Fireman	Captain E. Lane, J.P.
Sutton Scotney	Life in the Hop Gardens	Mr. F. Wheeler
Royal Geographical Society	The Panama Canal	Dr. V. Cornish
Rochester	Port Sunlight	Mr. C. P. Hunt
Stroud	Tariff Reform	Mrs. Longland
Port Errol	Mary Queen of Scots	Mr. J. B. Cairns



Williamson's

new department for the manufacture of apparatus and accessories has been busy right from its commencement, and its work has already been favourably noticed in these columns. This week the firm bring to our notice another contrivance designed by them and made at Hove. This consists of a means for securing good clear titles in film subjects and, remembering some of the specimens we have seen, we should say it would be welcomed by a good many of our makers. As shown in our illustration the apparatus consists of a grooved board to be set up in front of the camera, on which by means of white enamel letters, of which a complete fount is supplied as part of the outfit, any desired sentence can be arranged. In addition to the setting frame and case of type Messrs. Williamson can, if desired, supply a runner for the camera, making it easier to obtain the size of letters desired in the film. Full particulars as to this handy device —price, etc.—may be obtained on application to Messrs. Williamson.

Celluloid in Japan.

A new company has been organised for the purpose of establishing a celluloid factory in Japan. The factory, with a capital of £100,000, will be erected upon the banks of the Yamato River, near Sakai, and will be the largest concern of the kind in Japan. The machinery and plant, which have been ordered from Europe, are expected to arrive by the end of this year. The superintendent engineer of the company has been engaged in the United States, and the plans of the factory are now being prepared, Upon completion of the plans the construction of the factory will be commenced without delay and the company expects to begin the manufacture of celluloid in April next. There is considerable interest exhibited in the possibilities of celluloid products in Japan. It is reported that another company has been formed for the manufacture of celluloid at Abashi, in the province of Harima, capitalized at £125,000.

Unlicensed Showmen.

At the St. Helen's Police Court, a travelling showman was summoned for giving a public entertainment without licence. Inspector Morrison said defendant occupied land off Jackson Street, St. Helens, from the 12th to the 24th inst., and gave nightly performances. The show was one of large dimensions, requiring a dozen vans to take the apparatus and paraphernalia from town to town. Defendant said he had no idea he was breaking the law. He and his father had visited St. Helens for 40 years and had not been asked for a licence before. Even when they played "Pepper's Ghost," which required a fairly large staff, they had no licence. At his entertainments there was no singing or dancing, and when the inspector paid his visit they were giving "The Passion Play" or Life of Christ. There was only one place where a licence was asked for—that was Liverpool—but he was willing to apply for one to the St. Helens magistrates. The case was dismissed on payment of costs.

Sunday Kinematograph Shows.

In the motion Stubbs v. Raymond, plaintiff, the tenant of the Variety Theatre at Hoxton, asked for an injunction to restrain the defendant, to whom he had sub-let the premises, from giving kinematograph entertainments on Sunday without the authority of the Lord Chamberlain. Mr. P. O. Lawrence, K.C., for the defendant, submitted that the defendant was the only person who held the licence. Plaintiff had nothing to do with it. Defendant was the actual and responsible manager for the time being. The plaintiff, it appeared, refused to apply to the Lord Chamberlain himself for authority for these concerts, and would not allow defendant to apply. The sub-licence ran until February, 1910. Mr. Jessell, K.C., for the plaintiff, said the original licence was fully granted on condition that there were no performances on Sunday. After hearing correspondence, his lordship said he should make no order in the motion, and not being satisfied as to the ultimate frame which the action would take, he should reserve the costs of the motion. Meanwhile, if the defendant should threaten to open the theatre on Sunday, so as to bring about a risk to the licence, plaintiff would not, of course, be prevented from applying to the Court to stop such opening or avert any such threat.

West's Pictures.

The hoardings and shop windows of Bournemouth and Edinburgh are this week gay with the familiar red, white and blue posters of T. J. West's forthcoming Christmas seasons. The Scotch Company opens first, on the 21st inst., at the Queen's Hall, under the able direction of Mr. Thomas Haddow, assisted by Mr. Mackenzie Henderson. This makes the fifteenth season in Auld Reekie. The sister enterprise in England starts on Boxing-Day at the Shaftesbury Hall and will be controlled by Mr. T. W. Kingston, who enters upon his sixth season in connection therewith, and who has that veteran showman Mr. Fred Smith as his valued coadjutor in the outside work. This is the seventeenth season at Bournemouth, and we understand that it will be considerably extended in length of period. Both these undertakings, as well as his numerous exhibitions in Australia, New Zealand and Tasmania, are personally superintended by Mr. T. J. West from his central offices in London. Mr. T. J. West's staff did some smart work in connection with the race for the Melbourne Cup, the great turf event of the year in Australia. In order to complete the kinematograph record three operators were specially imported from Sydney, and immediately after the race motored into the city, which enabled them to catch the express train. In addition to the race a series of pictures were taken of the manner in which Melbourne gets its crowd out to Flemington, and also the lawn and other attractive points of interest were taken, which will give Sydney residents a good idea of the great event.

ITALA FILMS

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THE YOUNG HERO OF VALMY.

Length 383 feet.

A MAN IN PIECES.

Length 885 feet.

A MEDIEVAL EPISODE.

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Lumiere Non-Inflammable Film.

On Tuesday morning last at 11.30 an interested audience gathered in the Duke's Rooms of the Holborn Restaurant to witness the eagerly expected demonstration of the new non-inflammable film manufactured by the Lumiére N. A. Company. Among those present were several gentlemen closely interested in the question of securing the public from the danger of fire at living picture exhibitions; the majority of the leading makers were represented, and a number of the leading London showmen and exhibitors were also present. Following is the full list of those present:—

A. M. Phillips, Esq., W. Reynolds, Esq. (London County Council), J. W. Jury, Esq., A. W. James, Esq., F. Trussell, Esq. (Manager, London Hipprodrome), A. C. Newman, Esq., A. W. Bartlett, Esq., N. P. Gladstone, Esq., T. J. West, Esq., F. J. Mortimer, Esq. (Editor, *Amateur Photographer*), G. E. Brown, Esq. (Editor, *The British Journal of Photography*), representatives of *The Morning Post*, *The Era*, *The Photo Monthly*, THE KINEMATOGRAPH WEEKLY, *The Referee*, Messrs. The Clarendon Film Co., The Walturdaw Co., Ltd., Williamson and Sons, Cricks and Martin, The Hepworth Manufacturing Co., The Wrench Film Co., The Gaumont Co., Warwick Trading Co., The Hearts of Oak Assurance Co., The Royal Exchange Assurance Corporation, The Royal Insurance Co., Ltd., The Essex and Suffolk Insurance Co., Ltd., The London Assurance Corporation, The County Fire Office, The Law, Car and General Assurance Corporation, Ltd., The Central Insurance Co., Ltd., The Employers' Liability Assurance Corporation, Ltd., The Liverpool and London Globe Insurance Co., The National General Insurance Co., The Union Assurance Society Ltd., The Sun Insurance Office, The Yorkshire Insurance Co., S. G. Gamble, Esq. (London Fire Brigade), Lieut. F. Sladen (London Fire Brigade), Messrs. G. Nichols (Edison Co.), J. J. Bamberger (London Cine. Co.), J. Rockett (Raymond's), and three Fire Brigade Inspectors.

Each visitor was handed, upon entering, a circular setting out the claims made for the new film, and pieces of both the ordinary celluloid backed film and the new product, for purposes of test and comparison.

Mr. T. K. Grant, London Manager of the Lumière North American Company, introduced the new film to the notice of those present in an admirable speech, remarking at the outset that the firm had been studying the question for a long time past, and that in producing a non-inflammable film they were doing away with the dangers which had hitherto been regarded as part and parcel of kinematograph entertainments. These dangers had given rise to a number of regulations which were very irksome from the showman's point of view, although they were doubtless necessary. The speaker proceeded to point out that the danger of fire might arise in one of two different ways. There might be a fire owing to the film lighting while in position on the machine and setting fire to the spools of film; or, again, the fire might arise in quite another way. In most exhibitions an iron box was used, and the space being limited, and many operators unfortunately careless, the film might be left lying about and possibly catch alight. It had been suggested (said Mr. Grant) that a fire-extinguishing device on the machine would meet every possible case, but he contended that these devices would only deal with dangers of the first class and were of no value whatever in the second. The only method of preventing the latter, he suggested, was that the film itself should be sufficiently fire resistant not to catch alight.

Remarking that changes always meant difficulties, Mr. Grant pointed out that in the event of a fire extinguishing device being made compulsory thousands of machines would have to be altered and adapted. With non-inflammable film no new device would be necessary on the projector, and the only alteration in trade methods necessitated would be due to the fact that the film took longer to dry.

The audience was keenly interested in Mr. Grant's description of the nature of the new material, which he said was simply gelatine and as delivered to the showman contained no celluloid whatever. In the original state of the film, the emulsion was coated on a celluloid base as usual and this remained during the operation of developing, fixing, toning, etc., and after the film was dry the gelatine was easily stripped from its support.

The speaker then dealt with certain objections which might be advanced against the use of gelatine. It would be asked, is the gelatine going to shrink or expand? This was the part of the process to which they had in particular applied their wits, and he claimed that the gelatine compared as favourably with celluloid as regards shrinkage as in other directions. It was generally agreed that an expansion or contraction to the extent of one perforation per hundred was negligible and under strict tests the non-inflammable film had only altered to the extent of three holes per thousand instead of the ten which were allowable. Mr. Grant proceeded to say that it was remarked that the gelatine would be easily torn. He was sorry for the makers, but it was a fact that the film would wear longer than the ordinary material; they had one film which had been passed through a projector five times a day since the beginning of August which was in perfect condition and "still running."

Mr. Grant concluded his statement with a word of thanks to the Kinematograph Manufacturers' Association and other members of the trade for their assistance in arranging the demonstration and after he had assured a gentleman in the audience, that in the event of a breakage the film could be easily joined by means of a preparation similar to seccotine, the meeting turned its attention to a practical demonstration of the new film's qualities.

Several films were first run through to show that pictures of good quality could be secured, and this they certainly demonstrated to everybody's satisfaction. A representation of Oh, Oh, Antonio, by the Warwick Cinephone was also given, the new film being used for the kinematograph picture.

Afterwards the film was allowed to become stationary in the gate and the light to play on it. The only result of this was that a blister gradually formed on the film, and if the light was allowed to remain a hole appeared. It was also shown that the film could be left in the path of the rays without effect for a longer period than the four seconds or so necessary to fire a celluloid film with a light of ordinary power.

Before the meeting dispersed several gentlemen were allowed to test the film for themselves in various ways without succeeding in producing any effect greater than that described.

A Topical Film of a New Variety.

In these days of intelligent anticipation and enterprising kinematograph operators, it is not necessary, says the *Globe*, to wait until a thing has happened in order to witness a pictorial representation of the event on a screen. It can all be done beforehand. For instance, if you are impatient and would like to know how Mdme. Steinheil comports herself before the Assize Court, how she is acquitted, and how the crowd, outraged in its proletarian sense of justice, seizes the unhappy woman and wreaks summary vengeance upon her, you have only to enter a popular kinematograph establishment, not far from the Impasse Ronsin. There you see the painter's widow standing her trial. She is declared not guilty, but while she waits in her cell the happy moment when the prison doors will be opened before her, an angry murmur rises from the excited multitude without. The cries and shouts grow louder, and finally the gaol is invaded by a hundred bloodthirsty ruffians, who seize Mdme. Steinheil, and, carrying her to the guillotine, decapitate her before the frantic mob. The public is nightly thrilled by this sanguinary spectacle, and the execution of the painter's widow in effigy is doing magnificent business.

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Two's company—three's a crowd.

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Code Word "Iwocom." Length 475 feet.

An Auto Heroine.

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Code Word, "Autrine." Length 950 feet.

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New Films and their Makers.

CLARENDON FILM Co.

The Clarendon Company are to be congratulated on the manner in which they have recently staged a number of the most famous scenes of English history, Shakespeare's plays, etc. For the current week they have a film of this character, which is certain to excite general interest. It depicts the martyrdom of Thomas à Becket—an episode particularly adapted for presentation in picture form, the subject opening with Henry II.'s angry response to the remonstrance of Beckett, "Will no one rid me of this turbulent priest?" One of the king's knights, taking him at his word, murders Becket in Canterbury Cathedral, to the keen remorse of the monach, who, to mark his sorrow at the deed, does penance in his shirt at the tomb in the cathedral. This interesting picture closes with a view of the cathedral at the present time, showing the gate by which so many thousands of pilgrims have passed to the shrine.

WILLIAMSON, DRESSLER & Co. Ltd.

Two new films—one of the new Comerio make and one of William son's own—are issued by Williamson, Dressler & Co. this week. The former is of the trick order, entitled THE SORCERER'S HOARD and the first scene gives us a large-size view of an unprepossessing old man seated counting his money at a table littered with skulls and other gruesome ornaments. The wizard, having to leave his abode temporarily, casts a spell over his possessions and departs. Shortly a burglar enters by the window and begins to looks for valuables. He prizes open a chest, to find it full of clothes only, but at last unearths the money bag and goes into the street with it. He hails a carriage, but as he goes to step into it, it vanishes down the road at an incredible speed and leaves him sprawling in the dust. Next, with part of the money, he buys a suit of clothes, but as he walks away from the shop these vanish, leaving him clad in rags as before. At a restaurant he tries to dine without success, a close view showing the macaroni heaping itself together and slipping off the plate, while another dish placed before him proves to contain a kitten when he examines it. After these adventures, with his nerves somewhat shaken, he makes his way to a hotel and is shown to a bedroom. He hangs his coat on a peg, but it immediately flies to his back again and when he retires to bed, the water jug rises from its stand by itself, floats to the bed and drenches him with water. After these adventures, he decides to share the spoil with a disreputable companion whom he meets, but when the cloth containing the money is opened it releases a number of frogs instead, which, however, turn into coins again, and the latter, by their own power, arrange themselves in piles and re-enter the bag. The last scene shows the return of the magician to his room to find the money gone, but the pronouncement of another charm causes the burglar to reappear at the window and restore the spoil.

Williamson's own contribution bears the title THE COUNTRYMAN'S DAY IN TOWN and the opening shows a smock-coated yokel leaving a railway station, preparatory to "doing the sights." His first visit is to a waxworks exhibition, where the figures prove so lifelike that he takes to prodding them with his umbrella in order to get an answer to his questions. This gets him into trouble at last, owing to the fact that an old lady whom he pokes proves to be flesh and blood and angrily resents his impertinence. Leaving this he wanders into a park and comes across a travelling photographer's apparatus. He asks to have his photo taken and the actual owner of the apparatus being absent, a tramp, seeing an opportunity of lining his pocket, collects his money, poses him with his face turned in one direction and rapidly runs off in the other. The yokel commandeers the apparatus and in his turn sets it up before a couple of lovers, with results which can be imagined. His final exploit is to summon the fire brigade to put out what he imagines to be a fire before a half completed house, but which in reality is a heap of slaked lime. The result of this is seen in a letter to his mother, flashed on the screen, stating that he is about to retire for six months as the guest of the government and the final scene shows him busy at his portion of oakum.

VITAGRAPH COMPANY OF AMERICA

In addition to the remarkable subject which is described in detail elsewhere the Vitagraph Company have a number of very good things. among them a comic entitled TWO'S COMPANY, THREE'S A CROWD. Here we have the old story of the business man with too great an affection for his typist. In this case he sends a message to his wife to say that he is detained on business, and the latter sympathising with him, decided to go and console him with her presence. When she arrives at the office she is informed by the doorkeeper that her husband and the typist have gone to a restaurant together. The wife quickly follows and brings them both back to the office with her, where she sits down comfortably, saying that she will wait till the work is finished. Hour after hour she sits there unrelenting, the culprits, for fear of giving their secret away, not daring to pretend that they have no work to do. At last they both fall asleep at their desks, whereupon the wife wakes them and goes home with her husband. When once they are home she quickly makes him understand that she understands his behaviour, bringing her umbrella into play with great effect.

A SPANISH ROMANCE tells a story of the daughter of a Spanish innkeeper who desires to marry an English tourist, while her parents wish her to become the wife of a local grandee. The lovers make arrangements to elope and by means of a rope ladder, the lover, when night falls, enters his lady's chamber. As they are sitting together the man of the parents' choice is ushered in, and the Englishman has to take refuge on the balcony in the midst of drenching rain. Frustrated for a moment the young couple try again the next night and on this occasion manage to descend the balcony and by means of a horse reach

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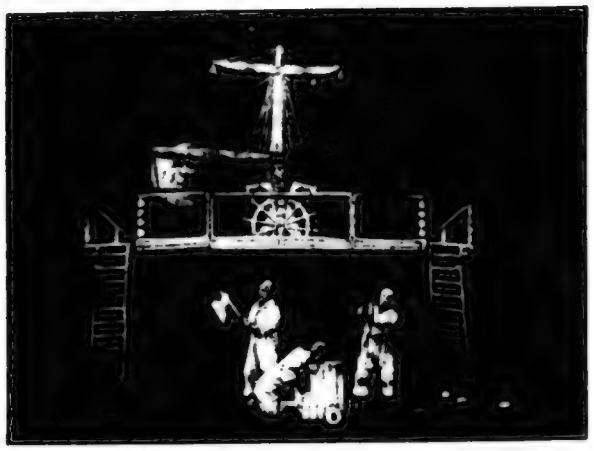
Length 490 ft. ***Code Word "Phantom"***



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THIS WEEK—TWO GREAT FILMS.

LOVE ON A FARM.

A country drama, worked out with our well-known finish. Prettily coloured andenacted largely amidst natural scenery, and telling the story of a pair of lovers who, after many trials, secure happiness in the end. **476 ft.**

THE BARBER'S CHRISTENING.

A comic, acted by the most talented pantomimists who could be engaged. A barber has arranged for a party in his shop to celebrate the christening of his infant, but the nursemaid carelessly leaves her charge on a seat in the park, and it is passed from one person to another, the guests having a long and screamingly funny chase before it is recovered. **575 ft.**

For full descriptions, see "New Films and their Makers."

the beach where a boat is waiting, which rapidly carries them to the side of a British ship in harbour.

HEPWORTH MANUFACTURING Co

EGYPTIAN CAMEL CORPS.—This film is the first to be issued showing the renowned Camel Corps of Egypt exercising and manœuvring. It is a striking sight to see the men, mounted on camels, sweeping round in circles at the command of their officers. The mounting and dismounting is smartly done and the charge towards the camera is impressive. The subject is one which interests all classes, and it should make a valuable addition to any military series.

POVERTY AND COMPASSION.—In a garret a poor half-starved family are gathered. The father rushes into the street determined to beg. The effort fails, for one after another the well-clad pass him by. A ragged youth who has watched the proceedings is touched by the man's sufferings, and determines to assist him. He finds the man's home, and afterwards robs a man of his pocket-book. Running back to the house, he enters quietly and finds the wife alone with the kiddies, fast asleep. Placing several notes on the floor near her, he leaves the place. The woman awakening discovers the money, handing it to her husband on his return. The man rushes out and buys food, and sitting down at the table they commence on a square meal, when the door opens once more, and a gentleman enters with a policeman, who has traced out the notes. The man is taken in charge, but fortunately the boy is met, and in the charge-room makes a dramatic confession. The man is released, and shakes the lad's hand, and the gentleman refusing to charge after hearing the story, the boy is allowed to go. A poster is supplied with this subject.

THE GAUMONT CO

SAVED FROM THE SEA—Arthur Shirley's drama—is issued in film form by Gaumont's this week. In the first scene, two fishermen rescue a little girl, the only survivor of a wreck, from a raft on which she has floated for a long time, in an exhausted condition. The child is adopted by the mother of one of the fishermen, and ten years later has fallen in love with the latter and he with her. The other fisherman is jealous, and threatens to kill his one-time friend. However, the young couple are married Unknown to them, they are entitled to a large fortune. Two ruffians, who know the girl is an heiress, scheme to obtain the money. They tell the disappointed lover that his friend stands between him and a fortune, and while the two are out in their fishing boat the hero is overpowered by his companion and tied to the mast. The latter lights a fuse leading to a charge of gunpowder, and gets away in the boat. The heroine, suspecting a plot, luckily releases her husband, and with him jumps into the sea just before the explosion occurs. This is only one of the series of attempts on the young couple's lives, all of which are full of incident; but, needless to say, all ends well, with innocence happy and villainy suitably punished. The subject is well worth the careful inspection of buyers.

NORDISK FILMS CO

The Nordisk comic film this week is an excellent piece of work. It is entitled THE BARBER'S CHRISTENING, and opens with a view of a shaving saloon with the hero of the story—a portly gentleman with mutton-chop whiskers—busy shaving a customer. The door opens at intervals to admit friends and relations of the barber, who have been invited to a party to celebrate the christening of the latter's child. As they enter, the barber leaves his customer to shake hands—to the disgust of the latter. At last the shop is clear, and preparations are made for the feast, but the return of the baby is first waited for. The girl has, as it happens, left the infant in charge of a soldier in the park, while she walks off with a lover. The soldier, in his turn, succeeds in palming it off on a girl, and retires to barracks. The girl leaves the child on a seat, whence it is taken to the police station by another gentleman. The humour of the film lies in the search for the infant after the return of the nurse with the announcement that she has lost it. The barracks are first visited, the soldier, after a comic inspection of the men, ranged up in rows in night attire, tells his story, and the party proceed to the house of the lady with whom the soldier had left the child—an irate husband giving rise to humorous scenes. At last the police station is reached, the baby recovered, and a return made to the shop, where the ladies are now all lying around asleep.

LOVE ON A FARM is a pretty little story displayed to advantage in a film of uniform good quality and coloured in parts. The story takes place in the eighteenth century, and in the opening scene a brutal bailiff is seen being thrashed by a young peasant, as punishment for attentions paid to the latter's sweetheart. The bailiff gets his revenge by brutally flogging the hero, on the pretext that he is not performing his duties, and afterwards has him accused of the robbery of some of his master's jewels, which as a matter of fact he himself has stolen. Things are put right by the agency of the heroine, the hero rescued from the wooden "punishment horse" on which he had been mounted, and all ends happily.

EDISON

EDISON MFG. Co Ltd. Edison Works Wellesden LONDON N.W.

COLONIAL VIRGINIA. We see in this subject the colonists as they lived, and have presented historical scenes and incidents connected with the founding of Jamestown, Virginia. Three ships arrived in Chesapeake Bay in April, 1607, bearing fortune seekers The party arrived at the spot where Jamestown now stands, and were the cause of the hurried departure of a band of Indians who were enjoying an oyster roast on the beach. Profiting by the absence of the Indians, the new arrivals experienced their first oyster roast in America. We are now given a sight of the colonists' first Legislative Assembly, from which two unruly members are ejected. After this we are introduced to a merry-making promoted to entertain a shipload of buxom English maidens who have come out to make the colonists happy. An event of a different character is now shown us. It is the institution of the first American slave market. A very realistic representation of the destruction of Jamestown by fire is shown, and a most interesting scene of the visit of a Virginian colonist visiting England and introducing tobacco to Sir Walter Raleigh follows. The subject is wound up with a picture of a Colonial Ball many years later, when the colony was well established and prosperous.

THE NEW STENOGRAPHER. Burns tells us "the best laid plans o' mice and men aft gang agley," and Joy and Hope are no exceptions when they plot against a woman. Joy and Hope are a firm of theatrical agents and requiring a typist they advertise. This announcement being seen by an intimate friend he telegraphs that he is sending a "peach." This message arrives at breakfast time; Mrs. Joy seeing the message, Joy's trouble begins. Arriving at the office he finds Hope barricaded in an inner office, a policeman on guard and typists of all kinds besieging the place. The recommended "peach" arrives, is admitted, but Mrs. Joy—a good second—is refused admittance by the policemen. Not to be denied she gains an entrance, but her little detention has given the firm time to hatch a plot of evasion. Hope borrows and puts on the blouse and skirt of the "peach," then dons a wig and upon the entry of Mrs. Joy he is found busy working the typewriter. The girl is, of course, hidden away in another room. Critically examining the supposed new typist, Mrs. Joy finds "her" harmless, but her suspicions are aroused when she is not allowed to depart through the other door. Forcing her way through she finds and brings forth the trembling girl. Being unable to explain Mrs. Joy goes to the supposed typist for sympathy, and weepingly persuades "her" to accompany her home. The play must proceed to the bitter end so Hope goes with her, Joy following to find his wife in dishabille and Hope very nervous. Finally Mrs. Joy dons a new bathing suit to show the supposed typist whilst her husband is kept busy trying to prevent discovery. Hope tries to escape, but in the resulting struggle his wig is pulled off accidentally and the whole plot is shown up.

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Dramatic.

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342	The Gipsy's Revenge	429
332	A Mother's Fault ...	770
343	The Poisoned Bouquet	467
345	Broken Heart	813
351	Son of a Sailor ...	300
358	Nick Carter No. 3—False Coiners ...	630
367	Jilted Woman's Revenge	560
377	Smuggler's Son ...	593
380	Mohawk's Revenge ..	445
381	Heart of a Gipsy ...	495
382	Just Plain Folks ...	575
383	Little Mother	620
389	Retribution	645
392	Ambulance Dogs ...	752
393	Vampires of the Coast	577
397	Pretty Girl Farmer ...	692
398	French Guardsman's Bride	577
408	Postman's Daughter ...	420
410	Nancy, or The Burglar's Daughter ..	555
407	Heard over the 'Phone	575
418	Dynamiters	775
419	Sunshine after Storm ...	890
420	Champion House Dog	316
421	Charlotte Corday ...	806
422	Old Schoolmaster ...	515
425	Quarryman	577
426	Nick Carter No. 4 Bank Burglars ...	525
427	Next of Kin	655
434	Blind Farmer	608
438	Laws of Honour and Laws of the Heart	570
442	Gentleman's Son .	577
445	On Guard at the Powder Magazine ..	554
448	Stolen Plans	532
449	Little Flower Girl and Pugilistic Parson	300
451	Melody not Forgotten	491
457	Brigadier's Stripes ...	757
458	Martyrdom in Reign of Louis 17th ...	676
459	Fisherman's Hate ...	528
461	Saved by his dog ...	510
463	Nick Carter No. 5. Imprints ...	795
464	For Daddy's sake ...	570
466	Worthless Husband ...	604
467	Village Tragedy ...	770
472	Perjurer ...	708
474	Little Hero ...	515
475	Stepmother ...	899
477	Two Violins ..	656
484	Locket	610
486	Road of Life	610
488	Child's Devotion ..	649
490	Richard III. ...	990
491	Love of a Gipsy ...	700
494	Brave Children ...	420
496	Raised from the Ranks	360
498	Nick Carter No. 6 Bandits in Evening Dress	710
501	Romany's Daughter ...	725
504	Legend of the Star ...	390
505	In Bitter Rivalry ..	623
513	Waifs Christmas ...	447
519	Christmas Eve Dream	610

Trick.

368	Animated Soap Bubbles	226
396	Magic Dice	460
402	Fantastical Airship ...	204
506	Hands of a Wizard ...	365

Travel.

338	Stubaithal Railway by Moonlight ...	245
339	Pyrenees	420
340	Lake of the Four Cantons ...	345
341	Lake Maggiore ...	260
361	Panorama of Benares...	298
362	Benares from Ganges...	174
365	Bosphorous in Moonlight	375
384	Old Harbour of Marseilles	262
376	Fountains of Versailles	247
385	Czar of Bulgaria ...	228
390	Brittany	430
391	Zambesi	314
414	Constantinople ...	412
415	Land of Peaceful Mornings in Korea	560
432	Trollhatten Waterfalls, Sweden	340
433	Naval Manœuvres, Italy	640
435	Switzerland	445
436	Destruction of Hyderabad	610
437	Waterfalls and Glaciers	318
439	Winter scenes in Sweden	360
447	Italys Marvellous Cavalry	770
454	Venice from a Gondola	412
471	Pilgrimage in Brittany	460

Comic.

321	Quick Change Mesmerist	315
329	How the Artful Dodger secured a Meal ...	316
336	Lady or the Lions ...	400
337	Trombone Player ...	370
344	Lord Algy's Beauty Show	385
346	Archie goes Shopping with the girls ...	292
347	All that trouble for a Drink	297
348	The Dirigible No. 1 ...	425
349	Matinee Hat	260
356	Spring Lock	351
360	Obliged to Consent ...	379
364	Percy wanted a Moustache ...	440
369	Camera's Terrible Fall	184
370	Tale of a Tooth ...	630
371	Balloon Ascent ...	163
372	Panic in a Village ..	385
411	Life in the old Dog Yet	280
375	Oh What a terrible odour	358
378	Ma-in-law breaks the Record	280
379	Stolen Watch	396
386	Night Alarm	315
387	Prize Camel	376
394	Living Reflections ...	510
399	Good Medicine ..	460
401	Disastrous Oversight ...	330
405	Sambo goes Butterfly-Hunting	335
406	Comedy in Black and White	225
409	The Quack	374
400	Dauber's Whim ...	445
416	Double Suicide ...	577
423	Paddy has been eating Horseflesh ...	478
424	Electric Hotel... ...	495
429	Polly's Excursion ...	370
440	Troubled Soul	280
443	Tribulations of a Nephew	528
444	Moonlight Dream ...	757
446	Disciple of Vidock ...	460
452	How Jones got a new suit	560
453	Ten little Pickanninies	600
455	Wonderful Eggs ...	346
456	Mr. Giddy	412
460	Mysterious Thief ...	595
465	Robert's night at theatre	385
476	False Superintendent	541
483	Skits on Songs ...	250
485	Servant of an Acrobatic Family	528
487	Guard's Alarm ..	430
493	Shocking Shocks ...	312
495	Blue Bottle Fly Feeding	135
497	For the Peace of the Family	485
500	Difficult Father-in-law	412
502	Habits of a Tree Frog	210
503	Professor's Trip to the Country ...	320
507	Criminal Invention ...	414

Religious.

363	Passion Play	3133

Industry.

359	Pheasant Farming ...	370
366	Our Banana supply from Costa Rica	463
395	Petroleum Industry at Baku	412
413	Primitive Brickfield ...	362
431	Rice Cultivation ...	545
469	Industrial South Africa	425
482	Italian Vintage ...	330
489	Butter & Cheese making in the Italian Alps	454
508	Fishing Industry in Italy	460
518	Whale Hunting ...	510

Sports.

353	Marathon Race ..	280
355	Sculling Match—Barry and Towns	285
450	Boxing for the Army and Navy Championship	600

Miscellaneous.

357	Stratford-on-Avon and Old Mop Fair 1908	445
412	Day In the Life of a Sicilian Hermit	445
417	Young Sportswoman	676
441	Sweet Dreams ...	314
473	Trixie the clever princess ...	890

Natural History.

388	Animals Hospital ...	175
428	Day with Elephants	225
430	Nature's Realm ...	590
468	Wolf spider & scorpion	375
470	Our dog friends ...	330
480	Playing with Alligators	225
481	Feeding Sea Lions ...	100

Pantomime.

514	Ali Baba	1088
515	Blue Bird	990
516	Talisman	990
517	Blue Beard	740

Our new Catalogue in course of preparation On hearing from you, we will mail it to you.

Operators and a complete performance furnished at short notice.

Telegraphic Address; "Lanterning, London." Telephone 9251 Central.

London Cinematograph Company, Ltd.,

154, CHARING CROSS ROAD, W.C.

WALTURDAW CO. LTD.

The Walturdaw Company have taken the pretty story of JESSICA'S FIRST PRAYER as the subject of their film for the week. The opening scene shows Jessica—a barefooted starving waif—eyeing with longing the food arranged in "Daniel's" coffee stall under a railway arch. Noticing her the kind-hearted stallkeeper gives her coffee and bread and promises her the same once a week, and the child once more makes her appearance a week after. This time Daniel drops a penny, Jessica draws it towards her with her bare foot, but decides, though she has never had a penny of her own, to return it, owing to Daniel's kindness to her. In the next scene Jessica is seen crouching at the door of a church. She implores two girls who speak to her not to turn her away, and they take her into the vestry where the minister receives her very kindly and asks her to pray. Her first petition is that "Mr. Daniel" shall receive payment for his coffee. In the next scene the minister visits Jessica's miserable home and once more they pray for help. As if in answer to the prayer Daniel appears and announces his intention of adopting Jessica, so that all ends happily.

URBAN ECLIPSE-RADIOS

An interesting little travel series entitled AMONG SOUTH AMERICAN INDIANS takes a leading place in the Urban list for this week. Entertaining glimpses are furnished of some typical natives, native women are seen washing clothes in the river, securing cleanliness by beating them with stones, a number of village children scramble for a handful of coins thrown by a European visitor, and groups of natives are seen carrying in fuel. An amusing scene illustrates a long line of natives rushing towards the camera, and the subject concludes with some interesting views at close quarters of Indian men and women and of the children bathing in the sea.

ROSINA'S ROMANCE opens with a number of peasant women washing clothes in the river, some very pretty shadow effects being obtained. One of the girls is annoyed by the attentions of a countryman, who forces some flowers on her and afterwards follows her to her home. She leaves him to make her way to the woods, but he follows and sees her meet a gentleman. It is obvious that the two are lovers, and the young countryman returns to the girl's mother with news of what he has seen. While he is there a letter is received from the girl in which she announces her intention of going off with her fine lover. In anger the old couple declare they have done with their child, and her photograph is torn up. A year later the girl, deserted with her child, returns to the cottage, but is refused admission and in despair goes into the woods again, and after laying the child down in a safe place, goes to the river and throws herself in. The old lover reappears at this moment and, plunging in, rescues her The concluding scene shows the convalescent girl rewarding her staunch lover by consenting to marry him.

A film issued by this company illustrating THE GREAT FIRE AT CONSTANTINOPLE should be in great demand. It opens with a view of the fire brigade, reinforced by the military and police, proceeding through the streets to the scene of the outbreak, and following come views of the conflagration from various points of view. These are suitably tinted and give a vivid idea of the immense damage done by the flames. Whole blocks of buildings are seen blazing, with firemen pouring streams of water on them, and at intervals a pile of masonry collapses in perilous proximity to the fire-fighters.

Safety Bioscope Co.

Two "Le Lion" films are issued by this firm this week. One of these, with the title THE MOTHER-IN-LAW'S BUST is a capital comic in which a young married couple have a bust of their relative prepared and employ a drunken man to convey the present to her residence, in a packing-case. The messenger has various misadventures—is run into by a motor and tormented by mischievous boys, who tie his package to the back of a cab, with disastrous results, and as a result the present arrives in fragments. THE LITTLE FLOWER GIRL is a pretty little story of a flower girl who, illtreated by brutal parents, is rescued by a little boy and his mother, who have been attracted to her while buying her flowers. The quality is excellent, and the acting first-class.

R. PRIEUR.

This gentleman has a number of attractive "Lux" films. THE AVIATOR'S FIRST TRIAL illustrates the many curious adventures of the inventor of a flying machine and should be received with great amusement by spectators.

In A DRAMA ON THE SEA COAST, whilst returning from a bad day's fishing a fisherman picks up a treasure-box, which he takes to his home. His wife advises him to take it to the proper authorities. On his way he is met by a companion, who persuades him to go to his house and examine the contents; whilst doing so he is drugged, and the man goes off with the prize; but the man, rousing himself, follows the thief and they quarrel at the edge of the cliffs, where the victim is thrown into the sea. Not returning, the wife goes out to find him, and, perceiving his coat on the cliffs, realises what has happened, and goes in pursuit of the murderer, whom she discovers examining the plunder, and whom she finally chases to the water's edge where he is caught by the waves and is drowned.

THE BADGE OF THE REGIMENT is described as follows:—In the time of the wars in France, a soldier takes leave of his wife and young child. During his absence she is turned out of her home. Years pass and the soldier returns, but it is only by the cocade that a little girl wears that he recognises his daughter, who leads him to his wife, who is in the hands of the enemy. In the struggle for her safety he is mortally wounded; whilst dying he dreams that Napoleon comes to him and decorates him with a medal.

WALTER TYLER LTD

Messrs. Walter Tyler, Ltd., are securing an enviable reputation for the photographic quality of their frequent travel subjects and one they issue this week entitled GLIMPSES OF SUNNY ITALY should prove not the least successful of the series. The film takes us to Naples, this section introducing typical street scenes and illustrating a flying trip to Vesuvius; Pompeii, with its ruins and petrified remains; Rome, the Forum, Coliseum, St. Peters, etc, and Venice with its canals, the Bridge of Sighs, and other famous features. The subject is tastefully toned right through.

An Aquila film, ELEONORA, issued by this firm, is an admirable example of Italian acting at its best. The story is not a new one, being that of a married woman who is discovered by her husband, unexpectedly returning from a visit, entertaining another man. The latter is quickly kicked out and the wife then turned into the street. Three years later, while at a restaurant with her lover, she is handed a note from her husband, saying that her daughter is dying. She hurriedly leaves the place and reaches the bedside in time to witness the last moments of the child. Afterwards a remarkably expressive scene shows her appealing to her husband to take her back. He refuses, after a graphically expressed struggle with his feelings and she leaves the house intending to throw herself in the river. An excellent moonlight effect shows her about to throw herself into the water when her husband, who has repented for his harshness, comes up, restrains her and assures her of his continued affection.

Clarendon Film Co.
Clarendon Road, Croydon.

*Martyrdom of Thomas à Becket	—	feet
Man in the Moon	970	,,
The Tempest	765	,,
Puritan Maid and the Royalist Refugee	610	,,
Modern Cinderella	380	,,
Nancy, or the Burglar's Daughter	555	,,

Star Film Co.
Rupert Court, Rupert Street, W.

The Full Moon	180	
Her Fairy Prince	956	,,
Jewel of a Servant	500	,,
The Master of Mystery	587	,,
The Marvellous Fountain	600	,,
Fantastical Airship	204	,,

Williamson & Co.
27 Cecil Court, W.C.

*Countryman's Day in Town	350	,,
*Sorcerer's Hoard	610	,,
Hunting the Sword Fish	265	,,
Electrical Safe	312	,,
Passion which Overthrows	622	,,
Peeps into Nature's Realm	590	,,

Hepworth.
17, Cecil Court, W.C.

Unlucky Bridegroom	150	,,
The Fickle Husband and the boy	500	,,
An Enemy in the Camp	175	,,
Panorama of the Nile	275	,,
The Dog Thief	325	,,
The Beauty Competition	450	,,
Devil and the Cornet	250	,,
Peasant Industries in Egypt	425	,,
The Wrong Medicine	325	,,

Walturdaw Co.
3 Dane Street, High Holborn, W.C.

*Jessica's First Prayer	490	,,
The Waif's Christmas	320	,,
For an Old Love's Sake	460	,,
A Little Hero	515	,,
Trollhatton Waterfall	310	,,
My Son the Curate	267	,,

The Gaumont Co.
Chrono House, Sherwood Street, W.

*Saved from the Sea	815	,,
Animated Newspapers	238	,,
They thought he had Cholera	525	,,
Back from the grave	771	,,
Brothers Word...	296	,,
Cripples Race	502	,,
Lady Letmere's Jewellery	—	,,
Saved from the Sea	815	,,
Obstinate Umbrella	534	,,
A Village Tragedy	770	,,
Worthless Husband	604	,,

Latest Productions.

Urban-Eclipse.
Urbanora House, Wardour Street, W.

*Amongst South American Indians	—	feet
*Rosina's Romance	—	
*The Big Fire at Constantinople	—	
The Hands of a Wizard	365	,,
China of the Present Day	450	,,
Life on a China River	365	,,
Through Hong Kong to Shwkiwan	520	,,
The Harvest of the Sea	550	,,
The Guard's Alarum	430	,,
Industrial South Africa	425	,,

Walter Tyler, Ltd.
48/50 Waterloo Road, S.E.

*Glimpses of Sunny Italy	860	,,
*Eleonora	550	,,
Lilian's Christmas Day, (Eclair)		,,
Harlequinade	300	,,
An Italian Vintage	330	,,
Skits on Plays	420	,,
Nick Carter No. 5 (Eclair)—		

R. W. Paul
33 Leicester Square, W.C.

*Village Life	345	,,
*Lobster Fishing	212	,,
With Rod and Fly	310	,,
How Football Reports are secured	465	,,

Precision Film Co.
Whips Cross Road, Leytonstone.

A Modern Grace Darling	690	,,

Vitagraph Co. of America.
25 Cecil Court, W.C.

*An Auto Heroine	950	,,
*Two's Company, Three's a Crowd	475	,,
*A Spanish Romance	495	,,
Two Broken Hearts	565	,,
Naughty Little Princess	430	,,
Leah the Forsaken	850	,,
Professor's Trip to the Country	320	,,
Duty and Revenge	581	,,

Rosie Film Co.
"Wrencote," High Street, Croydon.

What William Did	470	,,
Percy Wanted a Moustache	440	,,

Nordisk.
18 Cecil Court, W.C.

*Barber's Christening	575	feet
*Love on a Farm	470	,,
Four Sweethearts	384	,,
The Blind Foundling	507	,,
Sherlock Holmes (2)	689	,,

Kineto, Ltd.
48 Rupert Street, W.

Bergen Railway and Rotary Snow Plough	410	,,

Lux.
R. Prieur, 68 Basinghall Street, E.C.

*Drama of the Sea Coast	691	,,
*Aviator's First Trial	491	,,
*Badge of the Regiment	386	,,
*Enchanted Sword	525	,,
*Sale of the Devil	495	,,
*H.M.S. Cumberland in French Waters	300	,,

Sheffield Photo Co.
95 Norfolk Street, Sheffield.

An Indian's Romance	675	,,
What Willie Did	560	,,
The Artful Tramps	550	,,
Father's First Baby	400	,,
English Flower Culture	3[illegible]	

London Cinematograph Co.
154, Charing Cross Road, W.C.

The Next of Kin	655	,,
Molasses Robbery	341	,,
Medal of Honour	390	,,
Two Tough Kids	315	,,

Cricks and Martin.
London Road, Mitcham, Surrey.

*The Phantom Ship	490	,,
Brave Children	430	,,
The Somnambulist's Crime	—	,,
How Jones Got a New Suit	560	,,

Safety Bioscope Co.
102, Parkhill Road, Haverstock Hill, N.W.

*Little Flower Girl	620	,,
*Mother-in-Law's Bust	—	
Second Hand Furniture for Sale	652	,,
Human Wheel	354	,,

Edison Manufacturing Co.
100 Victoria Road, Willesden, N.W.

*New Stenographer	900	,,
*Colonial Virginia	1000	,,
Lovers' Telegraph Code	950	,,
She	1070	,,
Saved by Love	900	,,

Kamm & Co.,
27 Powell Street, Goswell Road, E.C.

The Gordon-Bennett Race	394	,,
Mr. Hopkins in the Alps	584	,,
Electric Magnetic Cable Exhibition	604	,,

For the convenience of Buyers, the current week's films of the various manufacturers are now indicated by an asterisk (*) in the above lists. The remaining subjects are arranged in the order of their issue, the most recent being printed first.

A CLASSICAL SUBJECT

CLARENDON FILMS.

The Martyrdom of Thomas a Becket.

A Subject of Religious, Historic and Artistic importance.

The Archbishop's appeal to the young King Henry II. The King's angry retort "Will no one rid me of this turbulent priest?" Fitzurse, in the hope of reward, plans the foul murder and leaves the king's presence. The news of the sacriligious murder of the Archbishop in the Cathedral at Canterbury is brought to Henry. The king's remorse at the tomb of Becket. King Henry places his crown and jewels on the tomb and in his shirt does penance at the hands of the priests at Canterbury. This very beautiful picture closes with a view of the ancient gate through which many thousands of pilgrims have passed to the famous shrine, followed by a picturesque glimpse of the Cathedral—present day.

No. 189. Length 405 feet (toned). Price £10 2 6

Write for full particulars to

Telegrams— Cinemat Croydon. **CLARENDON FILM CO., Clarendon Road, CROYDON.** Telephone— 155 Croydon

Technical Notes and Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need light upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

Eccentric Motion for Moving Pictures.

The query sent in by A. G. D. is not very lucid, but he evidently wants to know the first adaptation of the eccentric or strike-down principle for moving a picture forward to show animation. In connection with modern kinematograph work Mr. Demeney took out a patent and adapted it to a machine of his construction about 15 years ago, and this principle is now in general use. Three years or so previous to this date a striking motion was used in an instrument called the Viviscope. This instrument used pictures imprinted on a band of stout paper, somewhat after the style of the Wheel of Life (of olden days). The picture was not however viewed through slots, but presented at an opening. The band was placed on a cylinder, which was a slack fit for the picture band, and between this cylinder and the picture band a roller or striker rotated taking up the slack at each rotation thus progressing the band one picture at each revolution.

Incandescent Mantle over Lime Cylinder.

It has been said that if an incandescent gas mantle be slipped over a lime cylinder the point of incandescence with a mixed jet is rendered brighter. Practically, I have not tried it, but think that if, for the moment, a brighter spot of light were obtained, the mantle would speedily get blown to pieces. However, L. and Son, who enquire, can try it for themselves at the expenditure of a few pence.

Paris Views.

If E. R. cannot get what he requires write to Mr. E. H. Wilkie, 114, Maygrove Road, West Hampstead. On one occasion when at his house he showed me a fine collection of some dozens of negatives of Paris, and explained that he was prepared to publish lantern slides from them.

In Case of Fire.

Hand Grenades for the purpose of extinguishing fire can easily be made by the correspondent who signs himself "Cautious." They may prove useful if hung in a convenient position in the kinematograph box. Obtain some thin glass bottles—say quart size—and fill each with water in which has been dissolved twelve ounces of common salt and eight ounces of sal ammoniac. Such a bottle thrown on a fire with sufficient force to smash it and liberate the contents, will extinguish it.

Putting Film in Kinematograph.

Th. Salmon and E. H. will find it a good plan to keep in mind the rule that the gelatinized or picture side of the film should present itself to the back of the hall. The striker will then hit the back of the film.

Ether Saturators.

In the absence of any definite queries from Edgar Weldon the subject Ether Saturators is too large to treat in this column, but an article on the subject will appear shortly. In the meantime, any definite question will have attention.

Cinema Palaces, Ltd.

The company was registered December 1st, by Ellis, Bickersteth and Co., Portland House, Basinghall Street, E.C. with a capital of £25,000 in £1 shares. Objects: To carry on the business of entertainers, theatre or music hall proprietors, etc. Private Company. The first directors (to number not less than two nor more than five) are to be appointed by the signatories. Qualification (except first directors), £50. Remuneration, £100 each per annum chairman £150. Registered offices, Old Bath Buildings, Richmond, Surrey.

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

SITUATIONS VACANT AND WANTED.

WANTED re-engagement as manager, film hiring or cinematograph exhibition fully experienced either capacity, excellent refs., KINEMAT. 24 Abbotsford Rd., Sparkbrook, Birmingham.

APPARATUS FOR SALE AND WANTED.

WANTED new or second-hand, 6 in. cinematograph lens, 2 230 volt resistances on legs preferred, 30 amp., arc lamp, 3,000 feet of good films, nice subjects. Stuart, 62 Lavender Street, Brighton.

KINEMATOGRAPHS. All makes supplied, lowest cash and part credit terms, or will exchange old machines for new up-to date Models Splendid new illustrated list sent post free on receipt of 6d. deposit (returnable).—THE SERVICE COMPANY, 295 High Holborn, London.

WANTED TO SELL, Kinematograph complete with 2000 candle power jet, or fitted with arc lamp, resistances, etc. A great bargain. Offers to BROWNING, Denholm, Gt. Eastern Avenue Southend-on-Sea

WANTED Bioscope to Hire for a few weeks. State terms and particulars to WAKELEY, 45 Adelaide Road, Hampstead, N.W.

WANTED TO BUY, Bioscope Outfit, must be good and cheap for cash, approval.—CHARLES, 10 Cornwall Road, Stroud Green, N.

BIOSCOPE for Sale cheap in good condition owner having no use for same. Spools, Small Arc. Films, Lenses, Box on legs with Rising Top Board. Box 2, WEEKLY OFFICE, Tottenham Street. London. W.

FILMS FOR SALE AND WANTED.

FILMS WANTED—His first Frock Coat. Dumb Sagacity, Polly's Excursion, Last Cartridge, Runaway Horse, any good comics. Pym, Glen Mount, Lewes.

ROBBERY UNDER ARMS, the great Australian Picture Drama. Negative has been sent to this country and buyer has sole right for representation here and in America. 4,000 ft. in length. Has been a great money-maker in the Antipodes. Apply Arthur Cocks & Co., Ltd., 32 Ludgate Hill, Birmingham.

WANTED—Pathe's Life of Christ (coloured), also all kinds good films cheap PRIEST, 51 Shrowston Road. Norwich.

WANTED to hire, 2,000 feet of new films 3 times weekly (Monday, Wednesday and Friday, 6,000 feet in all.) Must be absolutely the latest subjects fortnight old stuff no use. Price no object to service that is value. Apply at once P. Green, Whitevale Theatre, Glasgow.

ADVERTISER wishes to purchase a few new high-class films (no rubbish) with payment arranged on satisfaction of good references and security. Terms, KINEMATOGRAPH WEEKLY, Tottenham St., W.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

WANTED, Second-hand Comic Slides, must be cheap and good condition.—J.C., Box 177, WEEKLY OFFICE, Tottenham St., London, W.

MISCELLANEOUS.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, where every trade requisite can be obtained for purchase or hire.

KEEP YOUR SHOW VARIED by interspersing the best talent. The Regent Concert Direction provide Vocalists, Instrumentalists and Entertainers at short notice on the best terms. Write for prospectus.—Manager Regent Concert Direction, Regent House, Regent Street, W.

PORTABLE iron house by best maker 7-0 x 6-0 x 4-0 improved shutters and fixings £5 5. J Hodsdon, 95, Essex Road, Islington.

WANTED, Proprietors of Permanent Bioscope Exhibitions, to form a Syndicate for buying own films instead of weekly hire. For further particulars Apply C. BLAKE, Bioscope Proprietor, 77 Lausune Road, Peckham.

TO LET, to film manufacturers. Thoroughly up-to-date developing, printing and drying rooms. Fully equipped. Capacity about 4,000 feet per day. Apply by letter W.C.P. 97a Jermyn Street, W.

WALTER TYLER LTD.,

48-50 Waterloo Road, London, S.E.

Telegrams "Walter Tyler, London." **Telephone 968 Hop.**

SOLE AGENTS FOR

THE CELEBRATED "ECLAIR" FILMS, PARIS.

GLIMPSES OF SUNNY ITALY.

A magnificent travel subject, which can, if required, be obtained in three separate lengths. A picture of magnificent quality, toned right through, which illustrates all the beauty spots of Italy—Naples street scenes, and views—distant and near—of Vesuvius; Pompeii—its ruins and famous museum: Rome, the forum, colosseum, St. Peters, etc., and Venice—the canals and gondolas, the Bridge of Sighs, etc., are all pictured.

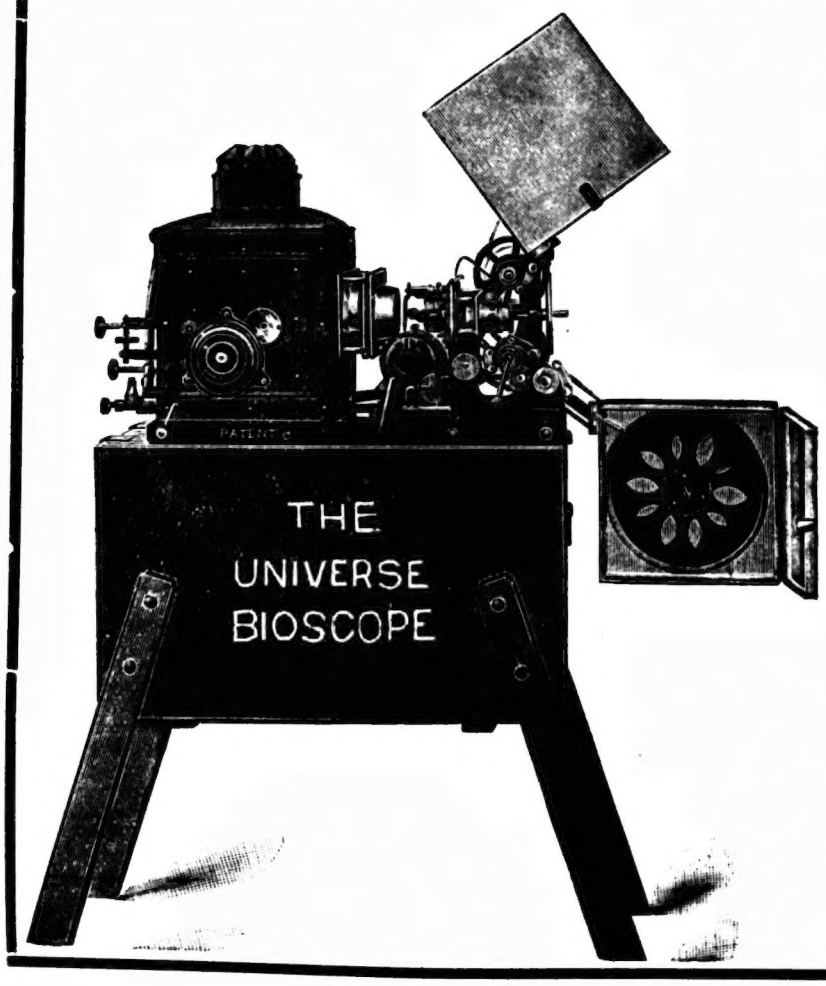
Complete length, 860 feet. **Price £21 1 (less 33⅓%).**

Lengths of separate sections may be obtained on application.

ELEONORA (Aquilla).

A drama acted in the intense manner for which Italian actors aud actresses are famous and of which they alone are capable. The story of a married woman who deserts her husband and little daughter to live with an unscrupulous lover. Years later, while she is with her lover in a flash restaurant, a letter is delivered from her husband stating that their child is dying. An affecting scene at the death bed ends in the woman pleading for pardon, which the husband refuses. The woman then determines to end her life and is about to throw herself into the river, when her husband, who has repented of his harshness, stops her and asks her to come back to him. The moonlight effect of the last scene will be generally agreed to be better than any previous work of the same class.

Length 550 feet. **Price £13 15 0 (less 33⅓%).**



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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

Newman's Picture Palace Dundee, last week again rendered an excellent selection of films. The favourite films were Zulu's Hate, Benvenuto Cellini, and The Circus.

The Corn Exchange, Maidstone.—Mr. Joshua Dyson gave a special sacred concert here on Sunday, over eighteen artistes appearing, while the special film of The Life of Christ was also displayed. The week-night performances at this hall continue to be well patronised.

Owing to the Pavilion Gardens, Blackpool, being wanted for concerts and soirees during the next four weeks, the living pictures have been withdrawn. The two-hour picture show will still be included in the programme of the Empress ball-room.

Mr. Dove Paterson's Electrographic Pictures at the Gaiety, Aberdeen, this week include Ingomar, Prize Camel, The Gnomes, The Master of Mystery, and Concealing a Burglar. "The Promise of Life" is the illustrated song for the week, and Mr. Dove Paterson's pictorial trip, illustrated by specially prepared slides, is to Venice.

The King's Theatre, Nottingham.—Large houses again testify to the excellence of the fare provided at this establishment, which last week featured Retribution, Drama in a Circus, Magic Rubbers, Trombone Player, Day in the Life of a Sicilian Hermit, Robin Hood, Clever Princess, and Balancing Bluebottle.

Brown's Assembly Rooms, Oldham, have been enjoying crowded houses since pictures were inaugurated. Last week Shamus O'Brien, Our Banana Supply, Indian's Honour, Dumb Hero, The Old Shepherd, Mr. X. Goes Hunting, Archie Goes Shopping, and Lightning Barber are the chief films.

Mr. Waller Jeffs' New Century Pictures at the Curzon Hall, Birmingham, are once again a very interesting collection. The Animated Postage Stamp and the Origin of the Serpentine are singled out for particular praise, while among the other films is John Gilpin. The variety turns of Mr. Edgar White and Miss Ducie Sanderson are popular.

The Royal Picture Hall, Newcastle, is rapidly becoming one of the most popular places of amusement in the north country city. Among the long list of films thrown on the screen that received approval are Benvenuto Cellini and Franco-British Exhibition Views. The public for pictures at Newcastle is evidently a big one there being three further exhibitions at various halls.

The B. B. Pictures, at the Albert Hall, Edinburgh, continues to be a strong draw, both the ordinary entertainments and the special Sunday exhibitions of religious subjects being well patronised. Also at Edinburgh, the Operetta House is doing well with a programme in which the chief places are taken by Avenged and Saved from the Sea. Pringle's Pictures are also here, and at the Alhambra are featuring Richard III , La Belle Duchesse, and Brigadier's Stripes.

Mr. M. G. Elsey, operator at the Cosy Picture Hall, South Shields, sends the good news that the Pioneer Pictures are playing to record houses, this week being the eighth of the season under the capable management of Mr. Will Clark. Among this week's films the chief are Planter's Wife, Animated Matches, Beauty's Eyes, Bank Robbery, Worthless Husband, School Boys' Revolt, Trip Round Brussels, and Ticket for Two.

Stoll's Panopticon, Cardiff, under the management of Mr. A. Tetlow, presents another enormous programme of pictures this week, the headliner being Back From the Grave, and among others being The Hand of the Wizard, Educating Blind Children, Duty v Revenge, The Destruction of Hyderabad, Twentieth Century Burglar, and Race for a Wife. As might be expected in a hall running in conjunction with the Moss-Stoll combination, the artistes here are of a good class, among those on the present bill being Mr. Fred Jones, the Welsh tenor, Mr. Walter Hellier, who renders "The Old Sexton" as an illustrated song, and Mr. Bert Williams who recites "Trouble in the Amen Corner."

Central Hall, Colne.—Mr. J. Duckworth's Premiere Pictures at this establishment include, for the week beginning December 7th, Clown's Christmas Eve, Trombone Player, Reconciliation, Boating Party, A Young Poacher, Dowry Hunting, and Feminine Hate. Mr. Duckworth now gives his patrons a brief summary of the subjects on the posters which he issues.

Mr. S. White, of Cardiff, has purchased the first 1909 model of the 112 key Gavioliphone to reach this country from Paris, which will be despatched to Merthyr in a few weeks. This organ has the largest number of violins, saxophones, and other instruments of any yet made by Gavioli, and should prove a great attraction to the South Wales public.

Pictures still form the staple attraction at the Queen's Theatre, Dublin, among the week's films being The Blackleg, A Perfect Nuisance, Commander's Revenge, His Sweetheart's Birthday, Fortunate Accident, Saved by the Telegraph Code, The Round Table, Bargee's Daughter, and Arrested in Car. Variety turns are given by the Sisters Daggan, Irish step dancers, and Harlin and Hanlon.

The New Hippodrome, Barrow-in-Furness.- The pictures here this week include Cheating Justice, Robber's Sweetheart, Just in Time, Lady with the Camellias, Comedy in Black and White, Richard III., Child's Devotion, Reared from the Ranks, and Curate's Honeymoon; in addition to Messrs. Lindom and Doran, winners of the last singing competition, a variety turn is furnished by Mr. J. Noble, pedestal dancer.

Mr. Wm. Mould, of the Central Palace, North Shields, has secured the services of the well-known operator and globe-trotter, Mr. Jack Rowe, who has been called the "Kinematograph Encyclopædia," and is the inventor of many improvements in machines of to-day. The pictures exhibited at this hall under his guidance include Nick Carter's fifth series, The Impressions, The Trickiest Convict, Photographs While You Wait, the Organ Grinder's Daughter, Mr. Creepy is Startled, and others.

Three Capital examples of well-prepared advertisement matter reach us from the manager of Mr. R. Pringle's show at the Public Hall, Baillies Street, Rochdale. Beginning on Monday, an exceptionally strong list of films is featured, Richard III. being the star turn. Among others are For Duty's Sake, Viking's Daughter, Prince of Challant, Mysterious Thief, Buried Alive, Life's a Game of Cards, and Troubles of a Nephew. Sam Voss, the patter comedian, is also featured in his latest novelty, "The Street Quack Doctor."

The Opera House, Cork, is one of the most recent of the dramatic houses to abandon drama in favour of the nowadays much more attractive pictures and varieties. A good list of films is presented twice nightly, and last week's were very well received. Films of the Eucharistic Procession naturally appeal strongly to an audience mainly composed of Catholics, who also enjoyed Scenes in the Tyrol, Russian Life and Motor Races at Dieppe. In addition to these attractions there is a variety programme of more than ordinary strength.

After three Weeks rest, the British Empire pictures opened to packed houses at the Co-operative Hall, Fleetwood, this week. Mr. F. Robinson informs us that the temporary cessation of the entertainment has enabled the proprietors to have the hall thoroughly cleaned and renovated, many improvements as regards the lighting and decorating being introduced. Among the current subjects are Training a Fighting Bull, *Evening News* Marathon Race, When Other Lips, Dauba's Whims, Missionary's Daughter, With Rod and Fly, White Suit, Drama in a Submarine, Weird Symphony, and Four-footed Hero. Joe Cookson, ventriloquist, is fulfilling a special engagement.

Back Numbers and Bound Copies of The Kinematograph and Lantern Weekly can be obtained from the Publishers.

Second-hand Films

HUGHES,
1, The Plain, Wandsworth, S.W.

	Feet	Price
Cinderella Pantomime, new or hire ...	1220	2d.
Pied Piper of Hamlin, splendid ..	740	1½d.
Little Red Riding Hood ,, ..	333	,,
Haunted Hotel ,,...	550	,,
Stag Hunt ,,....	300	,,
Josephs and Goldswain Boxing ..	1080	,,
Fox Hunting, splendid ...	1100	,,

LOUIS D. DICKSON,
22 Learmonth Grove, Edinburgh.

Quick I'm on Fire, comic ...	412	1¼
A False Alarm ,, ...	180	1
An Affair of Honour ...	272	1¼
An Awkward Man ,, ...	300	1½
Adventure of a £100 Banknote ...	600	1
Dairy Farming, industrial ..	275	1
Our Daily Bread ,, ...	225	1
Venice grand canal by moonlight, etc	225	1¼
The Barcelona Park at Twilight ..	130	1½
The Police dogs of Paris, dramatic	825	1½
Just in Time or The Days of Cromwell, dramatic	540	1½
Two Little Waifs, dramatic ..	500	1¾
A Moonlight Dream, comic ...	470	1¾
Spanish Bullfight	240	¾
The Blacksmith's Daughter, dramatic	700	£2 0 0
Love Wins Out, dramatic ...	734	£1 5 0
Bobby and his Family, coloured ..	130	2

WALTER TYLER, Ltd.,
48 & 50, Waterloo Road.
Shop-soiled Showroom Films.

Maria Martin and the red barn, tinted ...	685	2¼
Just my luck, tinted	350	2½
Carlo's escape	300	2¼
Eccentric barber	165	2¼
British hop industry, toned	340	2¼
Kind old lady, tinted	395	2½
Gladiator's affianced bride, tinted and toned	440	3
Bewitched by a statue, tinted ..	435	3
Flower girl's life story, tinted and toned...	685	3
Woes of a cinematographer	358	1½
Billsticker pasted	334	1½
Two Devilish Imps	430	1½

Sent on approval of full cash deposit.

THE ARTOGRAPH,
Central Film Exchange,
8, New Compton Street, W.C.

Telephone: **834** *City.*
Telegraphic Address: "Filmograph, London.

The London Clearing House for Films.

Films at ½d. per ft.

Four little Hooligans	476
Daring hold up in California	470
Two brave children	350
A shilling short of his wages	300
Dog detectives	710
When Woman rules the world ...	295
Indian snake charmer	400
Love is ingenious	220
Quick Lunch Selkirk	400
Scenes in India	480
Coronation of the King of Norway ...	330
Football final	450
Scenes in Samali	215
Burrows Indian Clubs, ...	175
English Flower Culture	350
Terrible Kids	600
Awful Baby	350
Mixed Babies	450
2 Portugal Funeral	500
Tilting in Tudor Period	185
Modern Sugary	75
Amer of Afganistan...	200
In our Alley	100
Dreadful Donkey	300
Work made easy	160
Bucanneers	300
Rich for a day	400
Indian Street scene...	70
Soldiers Return	185

The Artograph continued.

Rent day	205
Home made beer...	285
John Bull and the open door	275
A Woman's Sacrifice	340
Joining the Army, ...	160

Films at ¾d. per ft.

Father engages a new servant.. ...	355
Pat sets off the blast	215
Broken broom	120

Films at 1d. per ft.

Quick I'm on Fire	419
Birmingham Colliery Disaster ...	300
Coventry Pageant	300
They would play cards	860
Apple of discord	240
Life of a Racehorse...	500
The Derby 1908	620
Coal Mining	495
Turning the tables	280
Accidents will happen	440
Winter sports in Norway	150
Where there's a will there's a way ...	—
The Prospector	770
The Wig Chase	430
Ma-in-law visits the fair	550
Clever Doctor	460
? Motorist	205
Launch of the Mauratania	130
Saved from the sea	380
Mother,s illness	500
The Pupil Teacher	500
Traced by a laundry mark	500
For a flower	350
Future Champions	300
Negroes Revenge	100
Merry Jim and Copper	250
Drunken Motor cyclist	250
Switzerland to Nice	300
Modern William Tell	130
Wapps nest	190
Puzzle Maniac	300
Sealed Lips	300
A ride through Lisbon	300
Fancy diving	40
Wife's away	250
Morning Dip	350
Daring Maid	360
The Poacher	450
Boyhood days	470
Actor annoys boarders	215
Jane is furious	150
Little Nell and the burglar	155
How a burglar feels, ...	98
Visit of Paris Councillors	350
A French Flag, ...	30
King out driving	70
King planting an oak tree	70
Grand Prix Motor Races	450
The chief's revenge...	275

Films at 1¼d. per ft.

False Lover	800
Magnetic Man	500
Captain's wives	590
Saved from the sea	500
Dieppe Circuit	875
How a burglar feels...	980

New Showroom films at 1½d. per ft.

The Devils Bargain	530
A day's Holiday	495
River Picnic	325
May and December	245
Little Red Ridinghood	340
Dogs Breach of promise	150
Champagne Industry	528
Making Charcoal	510
Illustrated Songs	200
2 The Stolen Bridle...	120
Clog making in Brittany	412
Twin brother's joke..	600
Arabian Dagger	460
The Mechanical Statue	450
Phantom Guards	200
Trip to the Sun	1100
Voyage to the Stars...	650
Daily life of a French Sailor	692
The Cider Industry	396
The Kitchen maids dream	400
Afraid of Microbes	379
2 Cheekiest Man on Earth	275
Master as general	297
Riding School at Saumur	450
? Motorists	205

New Showroom films at 2d.

Astrakhan Fisheries	478
Airship Thieves	248
Doings of a Maniac	284
Amateur Acrobats	545
Catholic Eucharistic Procession London	219
The Fortune	495
Will he overtake them ?	412
Suffragettes	300
Ghost Story	230
Bathing under difficulties	500
Shipowners daughter	900
Wanted a Maid	560
Beautiful Paris	610
Dumb Sagacity	415

New Showroom films at 2½d. per ft.

Northern Venice	610
Purchasing an Automobile	700
Gypsys Warning	285
Black Witch	330

New Showroom films at 3d. per ft.

2 Blue Beard	740
King at the White City	250
Mysterious Boudoir	248
The end of a dream	480
Flower of Youth	346

List of coloured Films.

Head Dresses of Different Countries	180	3½
Wonderful Mirrors	445	4
Steel Industry Cruesot's Iron works	400	2
Witch's kiss	379	4½
Cigar Box		4
The Perjurer	708	3½

Slides and Reading.

Song Slides in box to clear:—

A Bunch of Primroses	5/-
Road to Heaven	6/6
Prayers and Potatoes	5/-
Tiger and Cub	5/-
Curfew shall not ring to night	6/6

One set of each only. No approval. Also two boxes containing 65 slides (in each box,) £1 2 6 for two boxes. No approval.

To Showmen:—We are open from Mondays to Fridays, 10 a.m. to 5 p.m. (Any other time by special appointment).

We have 3 Showrooms, and are using 3 different kinds of machines, so it will pay you to give us a call if you are changing your old machine, or buying another.

Our new films sales for the week ending November 29th was £225/10/0.

We are announcing this fact as a lot of our Foreign and Provincial customers seeing our regular list in the Kinematograph Weekly, think we are second-hand dealers only; but this is only one department. We put any second-hand film on the screen for your inspection, from 1d. per foot upwards—for list, see the Kinematograph Weekly. **Cash with order** ensures **prompt attention.** We prefer you to call. Don't forget when you come to London, to look us up—we will save you money.

Should you require any film not listed, enquiries solicited. A few thousand films at £1. per thousand. (On spools 2/6 per thousand extra). **Cash with order or please call.**

Customers ordering films from list would oblige by giving a much larger selection than required to prevent disappointment, as our turn-over is quick.

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